VOLUME CXXXIII FEBRUARY 20, 1928 NUMBER 2539

THE AMERICAN ARCHITECT

FOUNDED 1876

BRETON SILHOUETTES

By Samuel Chamberlain

Illustrated with Drypoints, Lithographs and Sketches by the Author

TOASTING one's ankles before a gas log in a London flat, with a sleety gale whistling without, it is pleasant to recall one's windswept wanderings in Brittany the past Summer, even though these took place in the teeth of the tourist season and under the most glowering of Breton skies. The recorder of these mild adventures launched forth in rather enviable circumstances, fancy free, with a galloping Fiat to hunt out any spot that looked intriguing on the map. Neither nursemaids, sleeve-tugging infants or inseparable spouses dotted the scene. A case of a lone and luxurious tramp laden with a tattered portfolio, a sagging camp stool and a dark blue package of strong French cigarettes. Days passed in leisurely sketching with two hours for lunch and a calm perusal of the latest sporting

THE VETERANS, JOSSELIN

FROM THE ORIGINAL DRYPOINT BY SAMUEL CHAMBERLAIN

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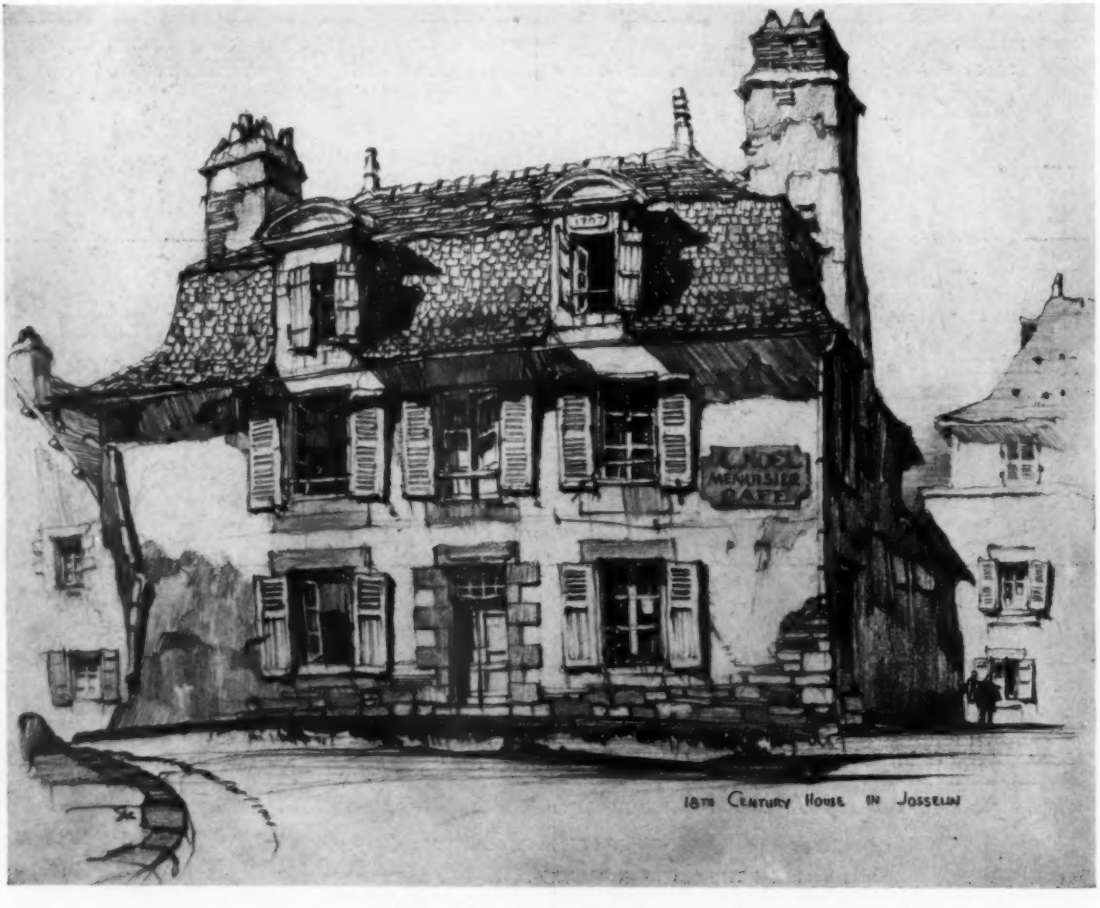
gossip in the "Miroir des Sports," the newest political dirt in the fiery "Action Française" and What's What in the Paris Love Mart in "Fantasio" and that pale green classic, "Frou-frou." Dinner time devoted to the conscientious stowing away of commodious beefsteaks and "pommes frites" at a large table, populated by blasé travelling salesmen, whose chatter is quite as typical as the smoking car banter of the same fraternity at home. Twilight turned over to a prolonged cup of black coffee at a tin table under the trees, followed by enough vieux Calvados and old Cognac and yarns from the "voyageurs de commerce" to induce a deep slumber which carried one nicely into the next morning and the pink-cheeked "femme de chambre's" knock on the door.

Brittany, under such circumstances, can be most delightful and unforlorn, not at all the rather bleak and galeswept place that it appears to the five-day visitor in rapid flight. There are no pressing factors such as an impatient chauffeur or a maiden aunt oppressed by the lack of bathtubs, nor any obligation to visit double starred grottos merely because they are in the guide book. One can linger in the village pub without qualms of conscience, or chin with blooming patisserie maids unmindful of the glances of envious disapproval of itinerant tea-drinkers from across the Channel. There is no necessity of holding to American collegiate standards of dress. Where passing Princetonians feel constrained to be togged in well pressed light tweeds and pearl gray felt hats of bewildering immaculateness, and the boys from Urbana and Ann Arbor affect the most country-clubby of plus fours, a strolling tramp with a few hundred franc notes folded in his hip pocket may revel in a delicious and nondescript ensemble: a French shirt with tails which come to the knees (these, when trimmed, provide superb paint rags), a deformed Panama with an ancient patine of inky finger marks, a battered homespun coat, dusty flannels and a French "gift" necktie whose moiré gaudiness bans it from public display in the city. How free one feels in such loose and undefinable garb, with one's plans quite as vague as the crease in one's trousers!

This small excursion began in the town of

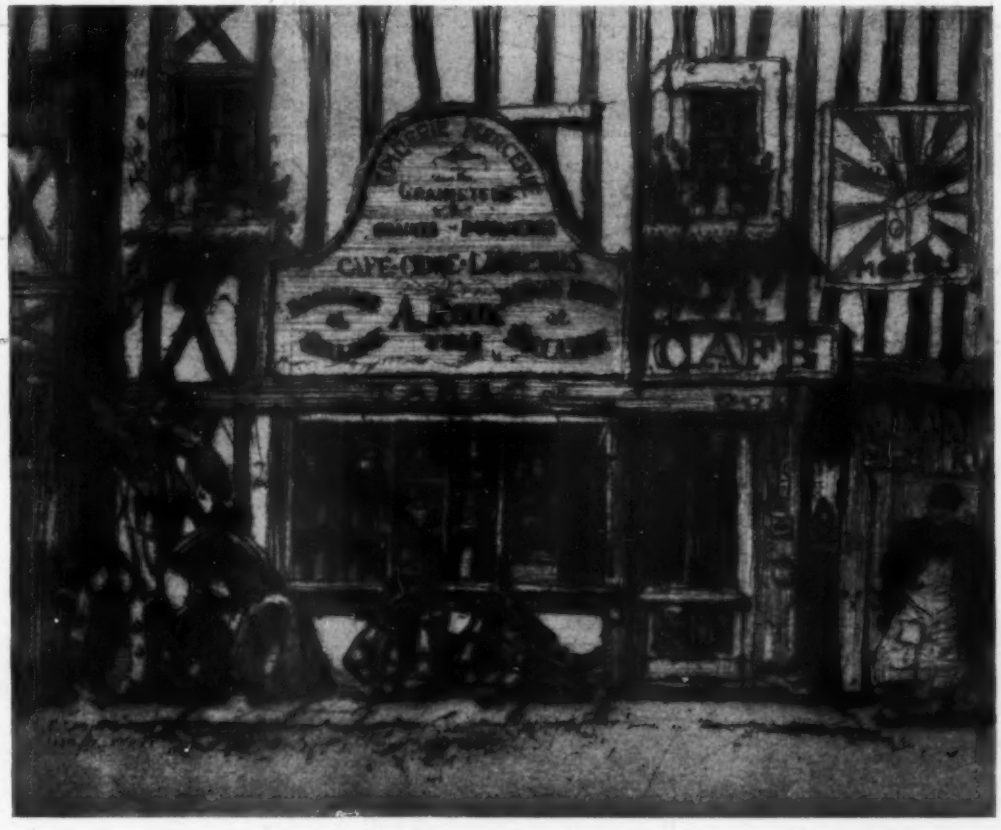


18TH CENTURY HOUSE IN JOSSELIN

Argentan, whose massive church, resplendent with Renaissance towers, I had always wanted to see. The town, however, is not an attractive one. After Argentan, you roll over sparsely wooded hills, parcelled into patches of verdant green and freshly plowed brown, into the warm buff of wheat fields and the flaming vermillion of prodigal poppies. Here were expansive plots of artichokes and cauliflowers, the latter being quite odoriferous, which later would fill train upon train headed for Les Halles in Paris.

The mythical boundary line between Normandy and Brittany is vague topographically, but the shift in architectural style and material is strangely immediate. All vestiges of timber construction seem to fade with the first breath of Brittany, not to reappear until one is well in the heart of the peninsula. The plastered walls and the tiled roofs vanish almost automatically, giving place to walls of severe and well-seasoned granite, to roofs of neatly trimmed slate. Houses cease to slump on their haunches and to assume the charming nonchalance of ripe old age. The stern Breton dwellings of unsagging stone look as though a sand blasting would leave them as firm and shining as when they were new. The elaborate stone carving of Normandy, facilitated by a pliable material, gives way to the coarse and restricted detail of chiselled granite, almost primitive in character.

A succession of stony little villages, each with a sombre church, ensues until finally one jolts over the cobbles into Rennes, probably the sleepiest city of its size in France. There must be a great deal in this deserted metropolis to attract the explorer for things architectural, but there is surely nothing to tempt one to descend from the steering wheel and gape in amazement. One passes the dower functionary at the "octroi" of Rennes without many tremors of regret. Ploërmel, which nestles almost in the mathematical heart of Brittany, is a more intriguing objective. One begins to sense the true Breton spirit in this treeless town, whose square towered church looms up in so impressive a fashion. Many of its houses are embellished with fine Renaissance doorways, and there is a covered market that Brangwyn should never miss. There are suspicions of old timbered houses, but endless coats of whitewash have erased everything but faint



THE HARNESS SHOP

FROM THE ORIGINAL DRYPOINT BY SAMUEL CHAMBERLAIN

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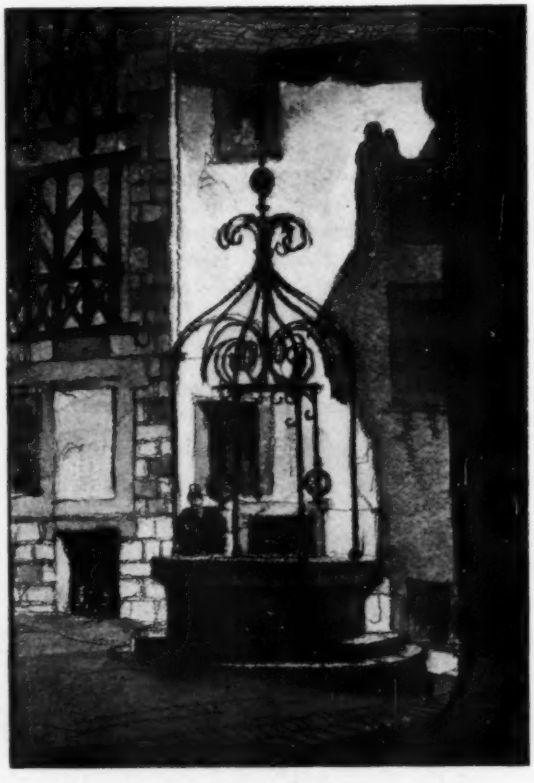
striped bulges. Breton bonnets are in full sway, although the male population at this longitude is unwilling to burst forth with Breton hats and velvet ribbons. There is a quaint bleakness about Ploërmel, which robs its streets of any great intimacy. The interiors of the austere little houses, however, are hospitable and cheery to a charming extent. I had but a few hours in Ploërmel, the majority of which were consumed in attempting a wash drawing of the church, but I learned from pausing pedestrians that more than one famous bicycle rider came from the town, as well as one of the minor leads in a new revue at the Empire in Paris. So why talk about architecture?

PAYSAGE BRETON

FROM THE ORIGINAL DRYPOINT BY SAMUEL CHAMBERLAIN

Rolling out of Ploërmel at five in the afternoon I loaded the back seat with three disconsolate cattle dealers who had come to the Ploërmel market, spent much breath and overtime in selling their beasts, and had missed the last faltering train back to Josselin, some ten miles away. In the next week I had to accept a "coup de blanc" in the nearest café every time I met any one of the three.

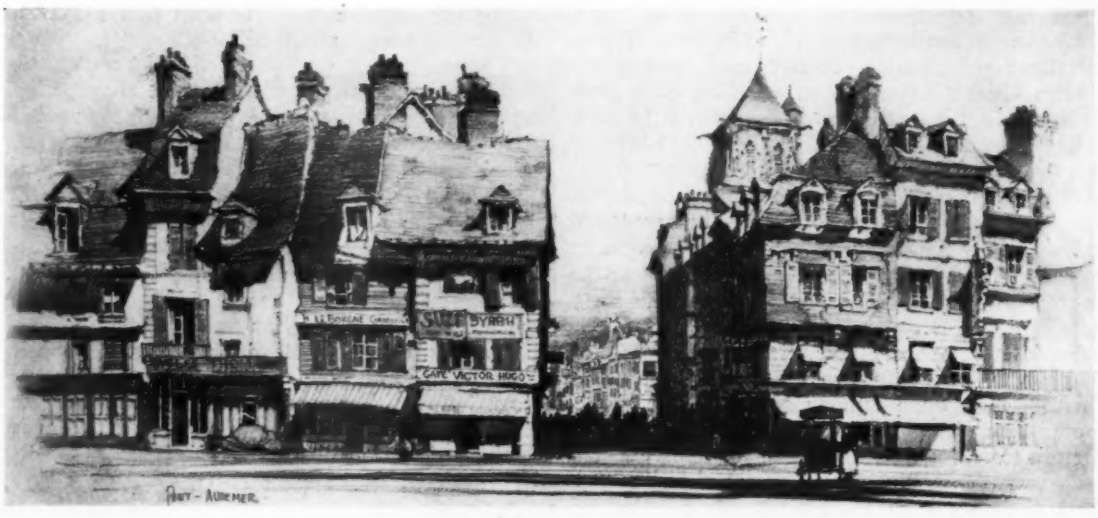
Josselin is a spot of medieval majesty, of lingering romance and ramshackle quaintness. No town in Brittany seems to have retained these characteristics so completely. Its tortuous streets are lined with grotesque little houses, slumping against one another for support, listing crazily over the street. The road level has risen considerably, necessitating a descent of two or three steps to their ground floors. The roof lines are jagged, like the waves of a tempestuous sea, and the chimneys shoot forth at preposterous angles. The drypoint here reproduced understates their eccentricity if anything. Not all of the houses of Josselin are sagging veterans, however. Many of them are built up of long flat slabs of stone, mortared into a pleasing pattern of interwoven rectangles whose joints are neatly marked with cream cement. The village church



HENNEBONT

lacks an ensemble of any particular enchantment, but sparkles with beautiful detail.

The *pièce de resistance* of Josselin will always be its superb château. For generations it has remained in one family and is still the estate of the Duchesse de Rohan, whose husband fell at Verdun. It is too famous among the châteaux of France to call for a description here. Besides a few short paragraphs could only do it an injustice. It is one of the most perfect of the great châteaux from the point of view of setting and atmosphere, and it is one of the most livable. One remembers it as a spot of utter and serene loveliness. Its court facade remains a masterpiece of feudal richness; its lofty towers, shooting up from the river bank, the



PONT-AUDEMER

FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN

epitome of silent strength. To view its splendor from the moss-grown locks of the river, with a few canal boats being unloaded in the foreground under a rich mass of mid-Summer foliage, the buff and orange walls of the château silhouetted in the distance against a fleecy Breton sky, is to gaze upon a scene of unapproachable beauty. It is a flawless subject for a poster, a poem or a Christmas card, and, unfortunately, it has been used repeatedly for all three.

A succession of glorious roads leads from Josselin to its larger neighbor Vannes, on the Southern coast of Brittany, roads winding up shallow valleys and over windy plateaus, roads lined with newly manicured trees, long, slender and French poodle-y, roads as bleak as Newfoundland and suddenly as pastoral as the Touraine. Hardly a road crossing is without its wayside shrine carved in browned granite. Lonely little roadside churches dot the way, their spires assuming that awkward

VANNES

slenderness which is so characteristic in Brittany.

Vannes is a mild seaport whose shallow wharves are lined with simple old houses of considerable charm. Clustered about its cathedral are many overhanging dwellings whose roofs almost arch the roadway. They are a bit more sedate than the houses of the same type in Rouen, for example, and better cared for, but their formidable old age cannot be hidden. The portals of the cathedral, framed in a wedge of overbalanced houses, were a tempting subject to sketch, but I finally chose a broad avenue near the water, where there were fewer dogs to upset my ink bottle. Also a glittering pastry shop spread its wares almost at my elbow. Vannes gives one the impression of being proudly, almost austerely Breton. Here on a Sunday afternoon the whole population was garbed in the most handsome of Breton costumes. Even the garage mechanic dangled a pair of oily ribbons. The dress of the French bourgeoisie is evidently held in scorn.

Vannes gave the impression of being a bit aloof and undemonstrative toward visitors, a reputation which it is known to hold. The charabanc riders received rather chilly glances. Vannes has, however, one of the most memorable and hospitable restaurants in all of France. Also it boasts a community washing shed on the little stream which encircles the town walls, as fantastic a fragment of tumbledown architecture as could be imagined.

The small triangle of territory covered by these remarks and sketches seems puny indeed, in comparison with the whole of Brittany. Quimper, Quimperlé, Hennebont, Morlaix and several other strongholds of Breton art demand far more space than can be allotted here, so mention of them is tactfully deferred until another month.

FOURTEENTH CENTURY ROUND CHURCH FOUND

As the result of excavations which have recently been carried out by G. H. Jack, the County Surveyor of Herefordshire, the foundations of a rough church of the type of the Temple and buildings such as those at Cambridge, Northampton and Ludlow, have been discovered at Garway, a little village on the border of Monmouthshire and Herefordshire, eleven miles west of Ross. These foundations join up to a curiously carved Norman archway between the chancel and nave of the existing church, which dates from the fourteenth century.

The church, as it now stands, is substantially as it must have appeared in the early fourteenth century. It is composed of a nave with west door, a chancel with square end and a south chapel to the latter. The earliest portion is the chancel and chancel arch. This arch is of three orders with Norman detail, the soffit of the inner one having unusual treatment. The south chapel is entered from the chancel through two arches, supported by massive clustered and banded columns, dating from about 1200. The nave apparently dates from the early fourteenth century, possibly after the Knights Hospitallers took over the property. It is short, being within a few inches of the same length as the chancel.

The church of Garway, which is situated in a secluded spot on the Herefordshire side of the Monnow Valley, has attracted a little attention from time to time on account of its detached tower, dating from about 1200, its moresque chancel arch of about 1170, and numerous crosses and other emblems cut upon its walls; and, further, because it was owned by the Knights Templars and later by the Knights Hospitallers. A circular stone dovecot, close by the church, with 666 nesting holes, and an inscription over the door, recording that in 1325 the columbarium was made by Brother Richard de Biri, is all that remains above ground of the domestic buildings of the Templars or Hospitallers.

Photo by Peter A. Juley & Son

FLOOR PANEL, NEBRASKA STATE CAPITOL, LINCOLN, NEBRASKA

HILDRETH MEIERE, PAINTER

(Forty-third Annual Exhibition, The Architectural League of New York)

XUM

"THE FORA OF DEMOCRACY"

By Wm. Roger Greeley, A. I. A.

NEW ENGLAND alone gives each citizen of its towns the privilege of standing up in a legislative assembly and debating the issues of civil government with his fellows. Nowhere else can every young son of our republic learn by actual participation in government the career of a statesman. Nowhere else can he argue his point in the forum of the people and learn how to sway votes from one side to the other in open debate. Nowhere else is this unique privilege appreciated less than in many of the New England towns where it exists.

It is only here and there that even a majority of the citizens entitled to vote come out to the annual meeting. Many towns are giving up their direct democracy for a representative meeting. The cities, of course, are organized as elsewhere with an executive and a legislative branch.

So it is that in one small section of the country local government takes three different forms—the direct democracy, the representative assembly, and the two-branched city system. With these three forms go three distinct types of capitol building — the town hall or meeting house of the old type, the modified town hall, and the city hall. The first of these types was known from one end of New England to the other.

Halliday Historic Photo

OLD SOUTH MEETING HOUSE, BOSTON, MASS.

AS RENOWNED IN POLITICS AS IN RELIGION!

In early Colonial times the meeting house was the headquarters of both church and state. In it the "parish," which was the political unit corresponding to our present "town," held its meeting, voted its money for highways, schoolhouses, and the common defense, and for the minister's salary. It set aside a parcel of land for general use, called the "common" and another—a wood lot—for the minister to use in securing his winter's supply of fuel. All was done at one meeting by an undivided parish. The building is a familiar type. A vestibule, an auditorium, a gallery, and perhaps a belfry—these were the main elements. They varied within narrow limits; brick or wood, even stone; with spire or cupola, or sometimes unadorned roofline.

The simplicity of plan exhibited by them all arose from the resourcefulness of the citizen in governing himself. After the meeting had voted its desires, the citizen-officer carried them out without the need of offices or red tape of any kind. If a road was to be built, the neighbors built it. They were men of action.

Today requirements are very different. Every last official must have his office, properly lighted, heated, and provided with stenographer, files and other technical properties. The Commonwealth of Massachusetts further requires that he must have two independent ways of getting out of his office—whether the building is fireproof or not—and must keep his records in an elaborately constructed fireproof vault.

Even the sequence of offices must be carefully considered. The treasurer, collector and accountant should be in series. The engineers and assessors use the same maps, which therefore must be convenient to both. All principal officers must be in the southeast corner of the building, as this is the sunniest. Those visited most often must be on the street floor. Those that are engaged in study or bookkeeping should be in a quiet and retired part of an upper floor. The entrance to the hall must be on the front, and so must the main offices.

So instead of the simple one-room meeting house for former times, we have developed a complete business building adjusted to a multitude of needs.

Tewksbury and Dover have town houses of this latter type, but these are designed to serve small communities with comparatively simple requirements. They include a public library and banquet

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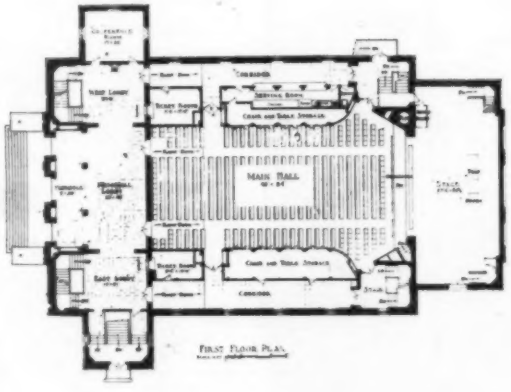

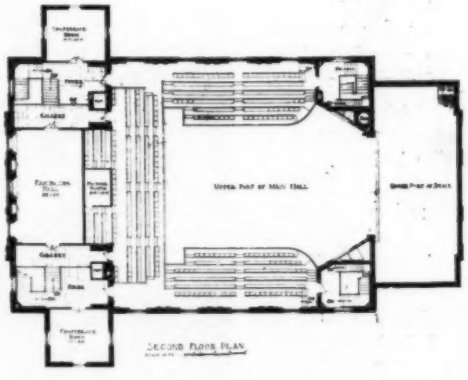

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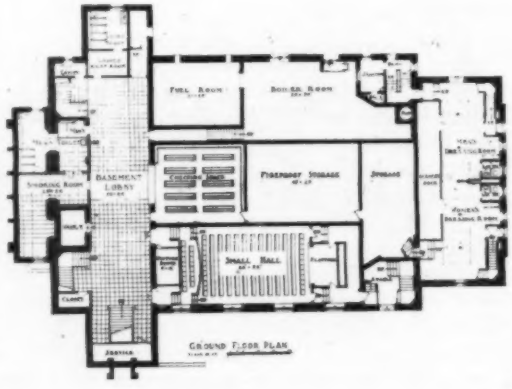

ISAAC HARRIS CARY MEMORIAL TOWN HALL, LEXINGTON, MASS.

KILHAM, HOPKINS & GREELEY AND WILLARD D. BROWN, ASSOCIATE ARCHITECTS

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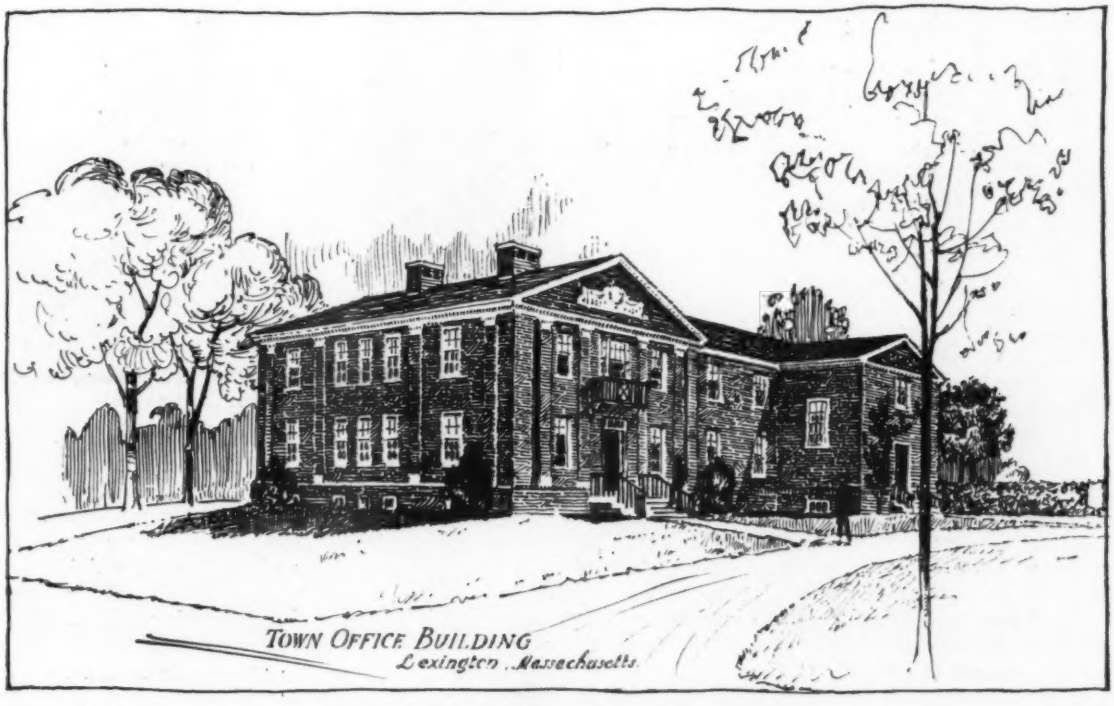


TOWN OFFICE BUILDING, LEXINGTON, MASS.

KILHAM, HOPKINS & GREELEY AND WILLARD D. BROWN, ASSOCIATE ARCHITECTS

XUM

hall in addition to numerous governmental facilities.

Lexington has a much more highly developed problem. The town hall is limited to large and small auditoriums and a few conference rooms. Its hall is, however, the real seat of government, and it is fitting that the architecture of the building

Halliday Historic Photo

MEETING HOUSE, SANDOWN, N. H., BUILT 1773, STILL USED BOTH AS CHURCH AND TOWN HALL

should express the dignity of the town and the sovereignty of its people by the use of monumental features. This has been done.

To accommodate the offices the town is constructing, adjoining the first, a second building, which is for business only, and is arranged in three stories, with offices along one side of well-lighted corridors.

In the basement, in addition to storage vaults and a health laboratory, is the police department. The general office is entered from grade outside. On the right is the chief's room, and on the left the men's and women's cell rooms, and two bedrooms; in the rear are a lounge, shower and toilet room, and garage.

The first floor provides offices for selectmen and their clerk, the superintendent of public works, the treasurer, collector, town clerk, accountant and inspectors.

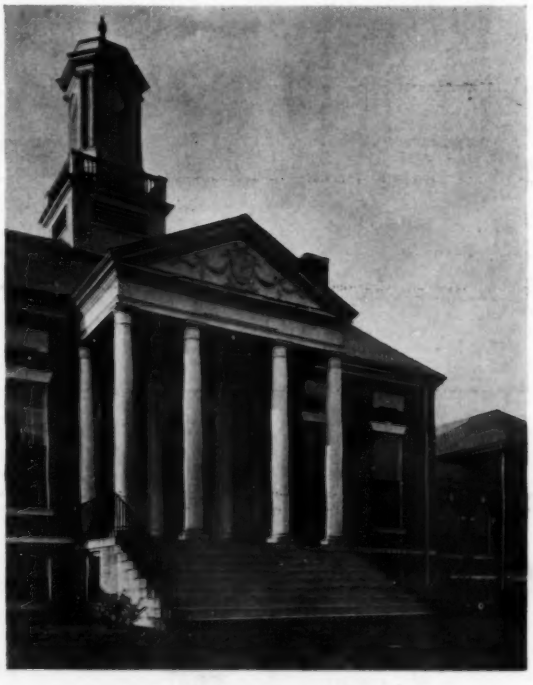
The corridor has a counter and seats, and gives access to public toilets. Opposite the door is the telephone and information desk.

Upstairs, along a similar corridor are the offices of the engineer and public works departments, the assessors, and the water and sewer departments. In addition there are conference rooms for planning board and other town committees or agents. The engineers have an instrument and clean-up room for parties coming in from the field.

The first type of municipal headquarters has developed, therefore, from the simple meeting house to the modern town hall.

The second type is very new. There are perhaps no buildings designed especially to meet its needs. Generally speaking, it differs from the town hall described above in nothing but the size of the auditorium. With a "limited meeting" of representative members the number of seats is far less than for a "town meeting" open to all citizens. Lexington, unfortunately, must face the question of adopting the "limited meeting" before many years have passed. Its auditorium, seating somewhat in excess of one thousand, will then be only partly filled by the meeting, but will serve community purposes, both social and civic.

The third type is the city hall. Here no auditorium is called for, but a council chamber instead, large enough to seat the city council and to accommodate citizens who may attend hearings before that body. Aside from this chamber, the city hall, like the more recent town halls, is an office building plus perhaps a jail or a laboratory, or a polling place. The Waltham City Hall provides an example of this type.



MAIN ENTRANCE
DOVER TOWN HOUSE AND LIBRARY, DOVER, MASS.
KILHAM, HOPKINS & GREELEY, ARCHITECTS

On the first floor, opening into a monumental lobby, are the treasurer's office and the general offices of the department of public works. Adjoining the treasurer is the auditor, and beyond him the inspectors. The center of this floor is occupied by a grand staircase and by service rooms. Along the south front, between the two south entrances, is the department of public welfare.

In the basement the drafting room of the department of public works occupies the west wing,

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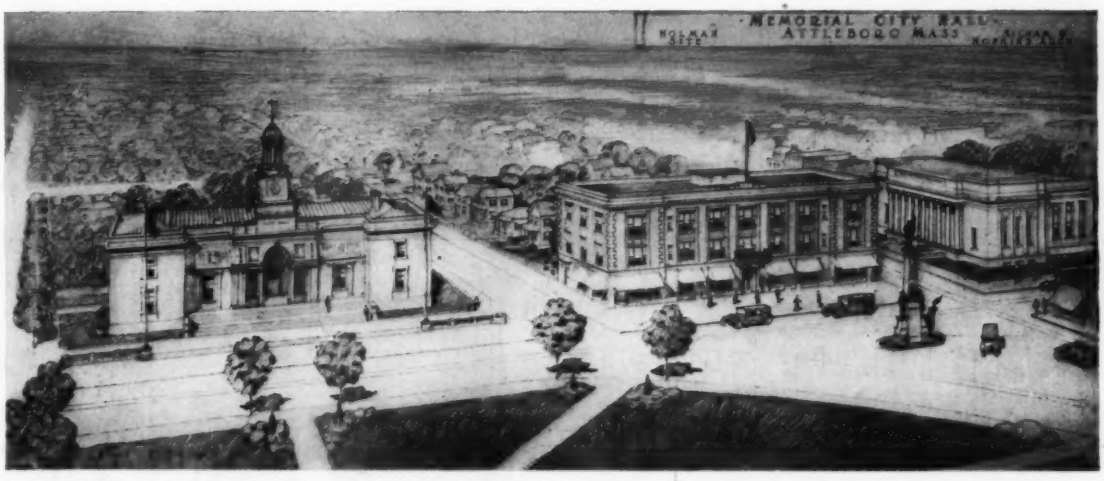

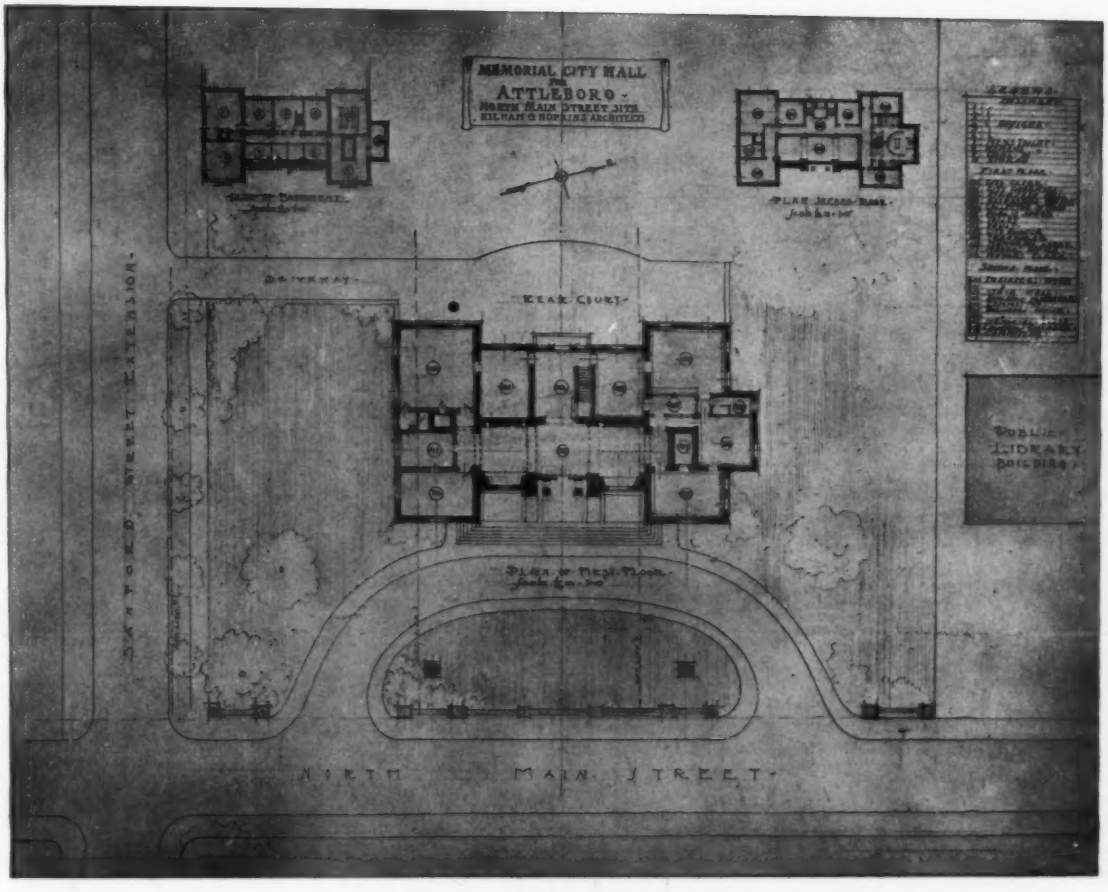

MEMORIAL CITY HALL, ATTLEBORO, MASS.

KILHAM, HOPKINS & GREELEY, ARCHITECTS

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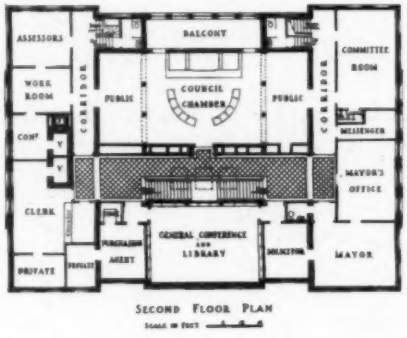
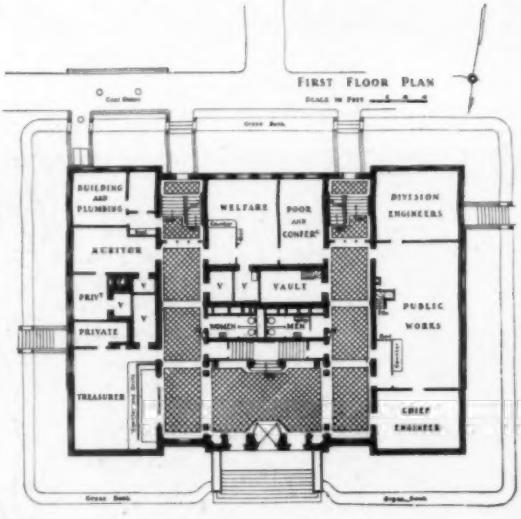
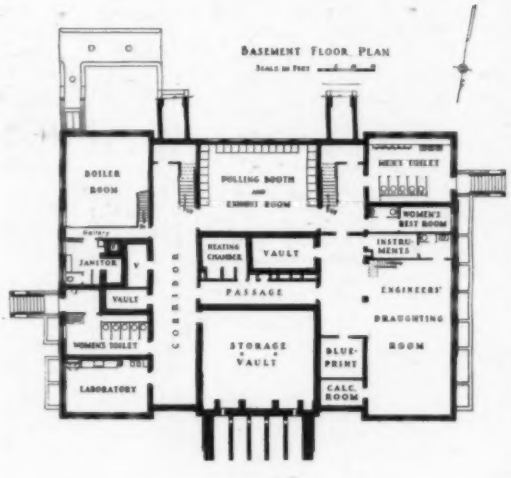


SECOND FLOOR PLAN





MAIN ENTRANCE

Photos by Haskell

SOUTH ENTRANCE

WALTHAM CITY HALL, WALTHAM, MASS.

KILHAM, HOPKINS & GREELEY, ARCHITECTS

directly under its general offices, and connecting with it by a private stair, dumb-waiter, and two-level plan vaults. The laboratory of the health department and the boiler and service rooms occupy the east wing of the basement. In the center are storage vaults, and between the two south doors a polling place, planned to permit large numbers of voters to circulate easily, in one door and out the other. There are also in the basement, but with the outside entrances wholly separate from the building, two convenience stations for the general public.

On the second or main floor, opening off of a vaulted corridor, are the council chamber, the mayor's office, the city solicitor's office, the purchasing agent, the city clerk, and the assessor's department. In a private corridor connected with the council chamber are city messenger's room and a committee room for the council. The chamber itself opens upon an outside balcony overlooking the broad shaded lawns of the common. From this balcony the mayor and distinguished guests can address the people on holidays and great occasions. On this balcony, too, are instruments for observing weather conditions—mercurial barometer, hygrometer, and recording thermometer.

This building is finished outside in white stone, and adorned with railings, lanterns, and ornamental grilles of hand forged wrought iron from the anvil of Koralewski. The front is brightened by three plaques of polychrome terra cotta representing the seals of the city, the commonwealth and the nation. The building, located on the common, sets upon a low terrace bordered by a yew hedge. It represents an attempt to meet the practical needs of the present day city officials and departments, with enough dignity and elegance to express its importance as the seat of local self-government.

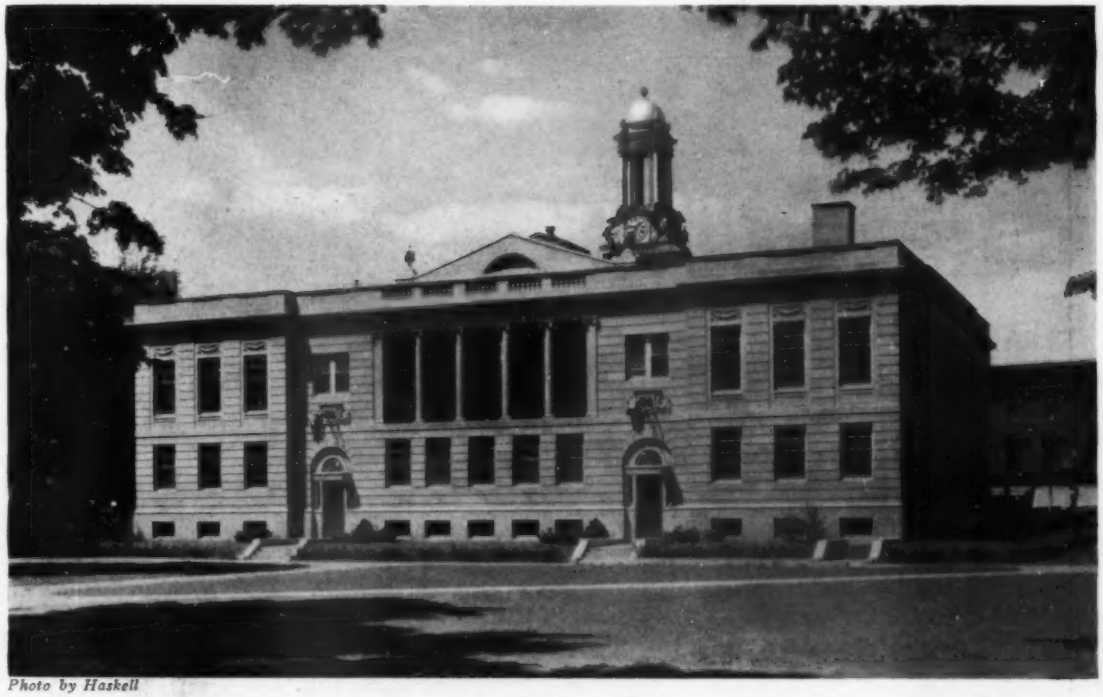


Photo by Haskell

SOUTH ELEVATION

WALTHAM CITY HALL, WALTHAM, MASS.

KILHAM, HOPKINS & GREELEY, ARCHITECTS

OLD BRICK MEETING HALL, SALEM, MASS.
WORKING PHOTOGRAPHS—SERIES II
FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

Photos by Tebbs & Knell, Inc.

BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS

(See plan on back)

WORKING PHOTOGRAPHS—SERIES II
FROM THE ORIGINAL NEGATIVE BY DWIGHT JAMES BAUM, ARCHITECT

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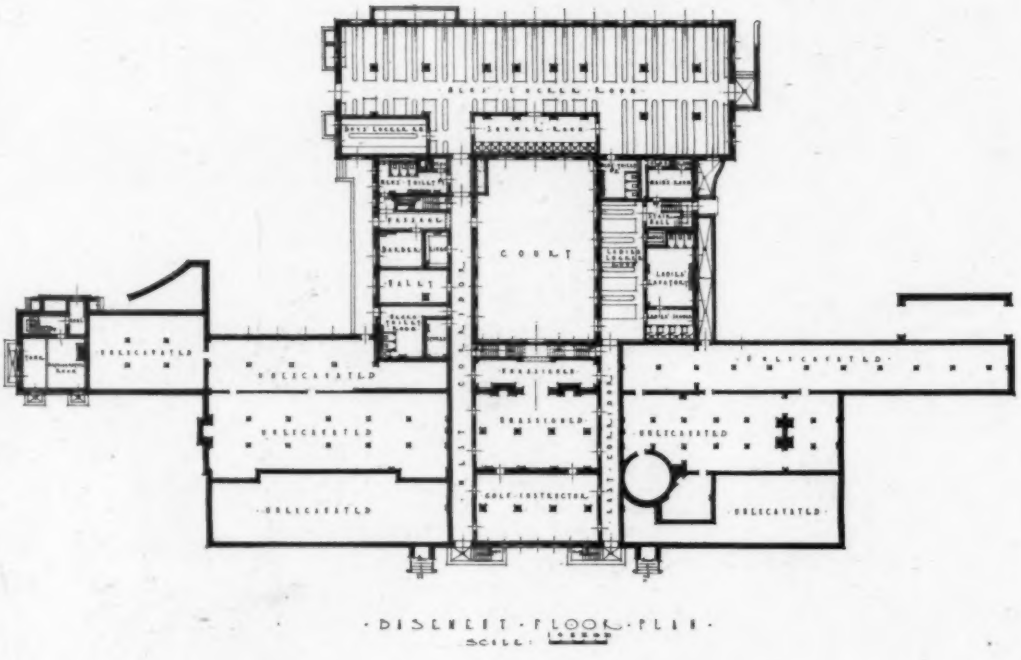


DISTRICT FLOOR PLAN

SCALE: 1/16" = 1'-0"

BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.

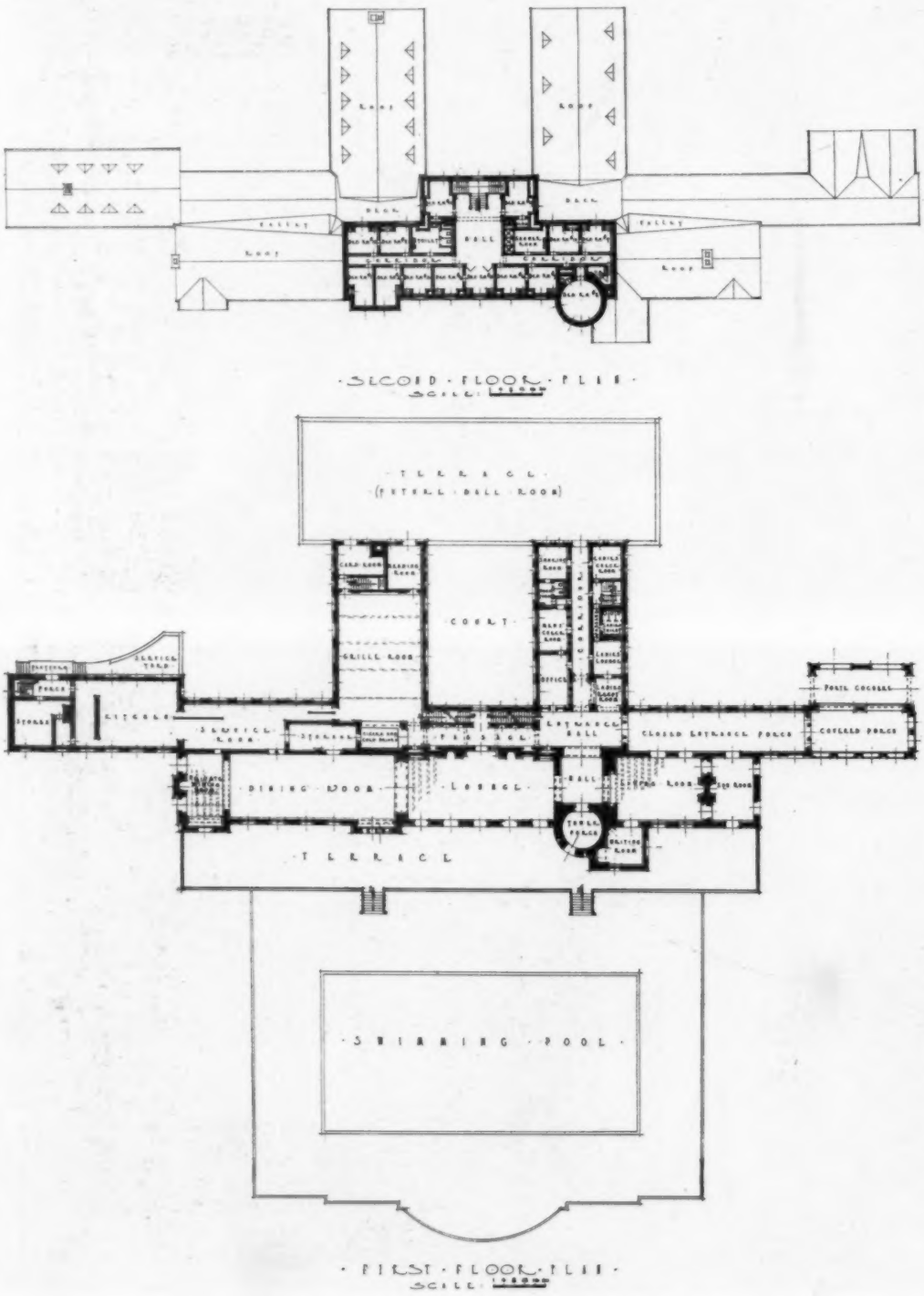
WARREN, KNIGHT & DAVIS, ARCHITECTS

Photos by Tebbs & Knell, Inc.

BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS

(See plan on back)



BIRMINGHAM COUNTRY CLUB, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS

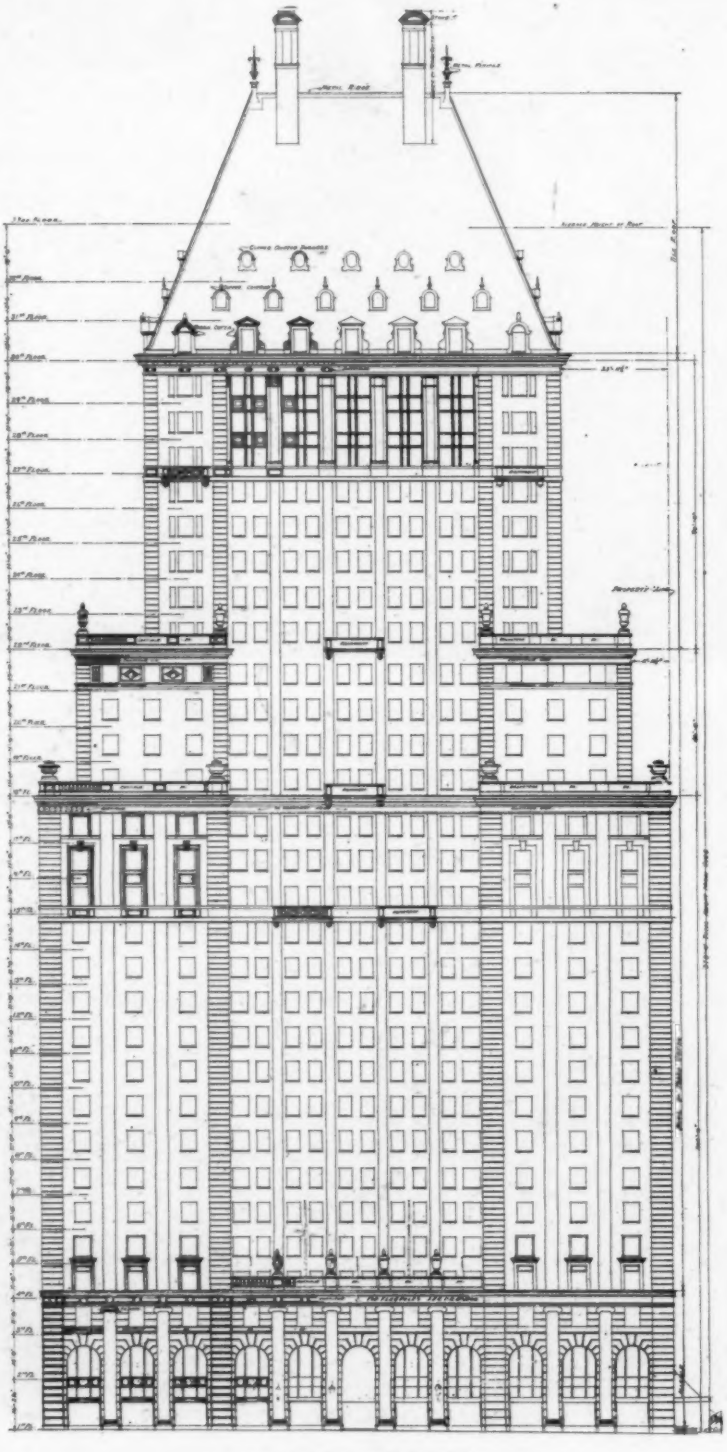
PRELIMINARY STUDY

FINAL STUDY

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

FROM THE RENDERINGS BY FRITZ STEFFENS

(See drawing on back)



FIFTH AVENUE ELEVATION

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

Photo by Gillies

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(See plans on back)

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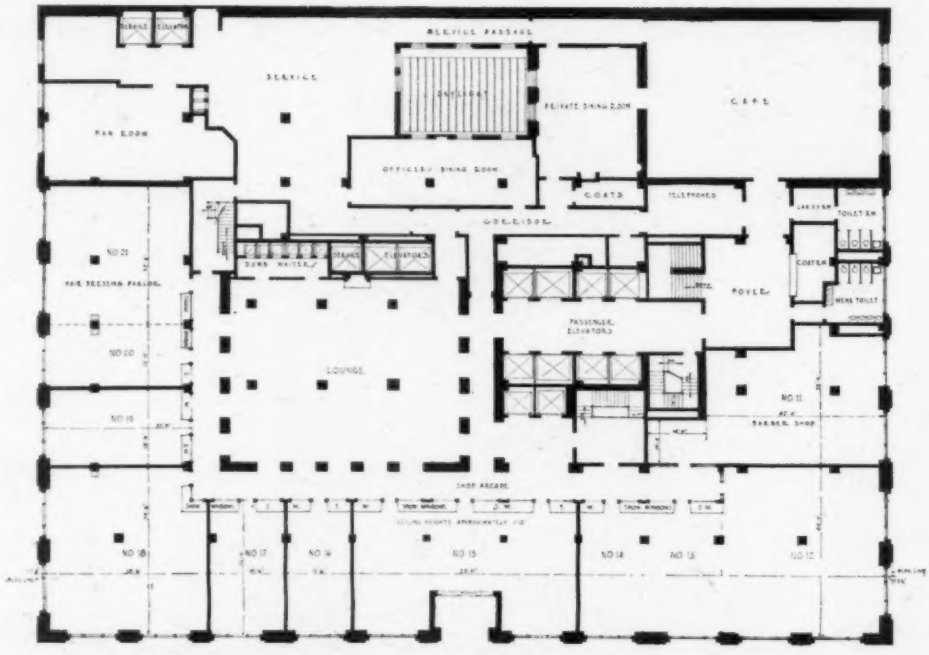
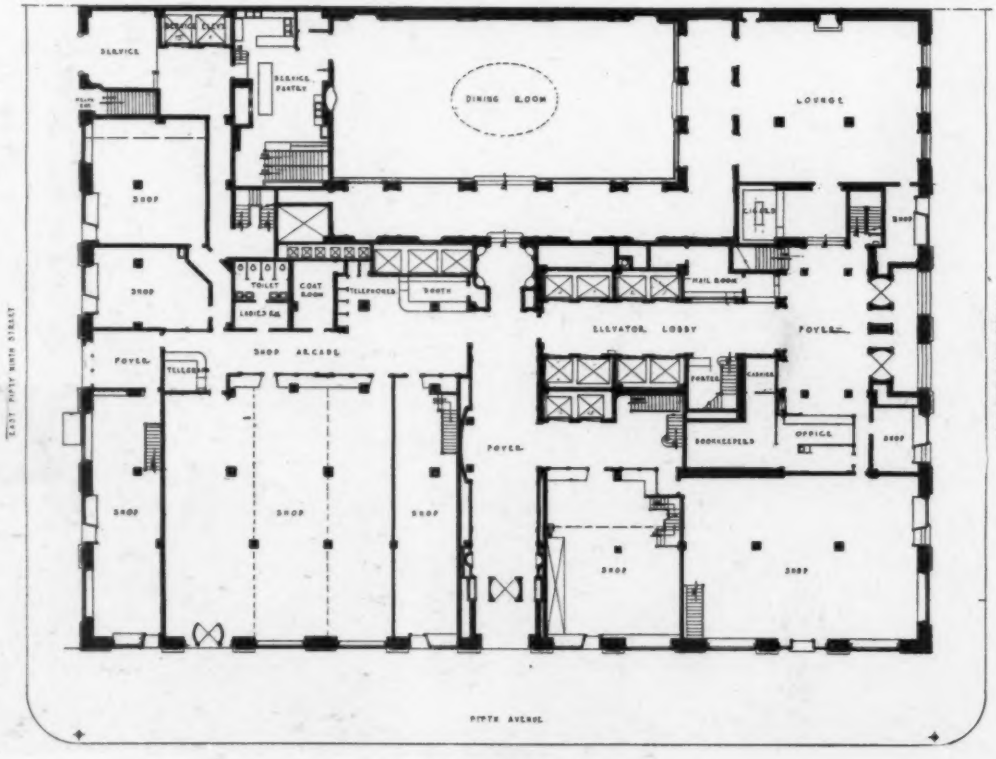


SECOND FLOOR PLAN



FIRST FLOOR PLAN

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

Photo by Gillies

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(See plans on back)

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TWENTY-THIRD TO TWENTY-NINTH FLOOR PLAN

FOURTH TO EIGHTEENTH FLOOR PLAN

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

Photo by Gillies

DETAIL OF LOWER STORIES, FIFTH AVENUE ELEVATION

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(See detail drawing on back)

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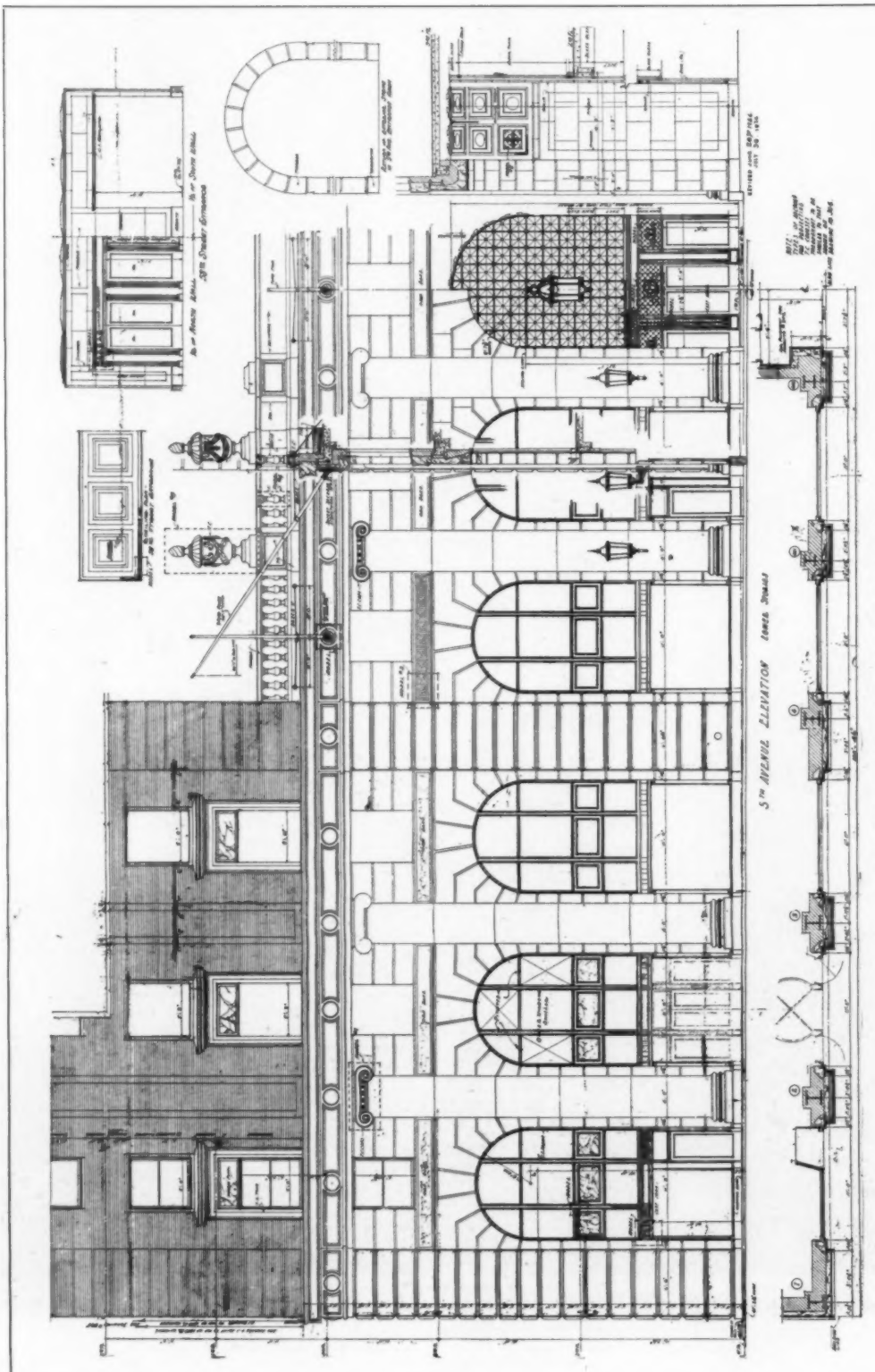

FIFTH AVENUE ELEVATION OF LOWER STORIES

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

Photo by Gillies

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(See detail drawing on back)

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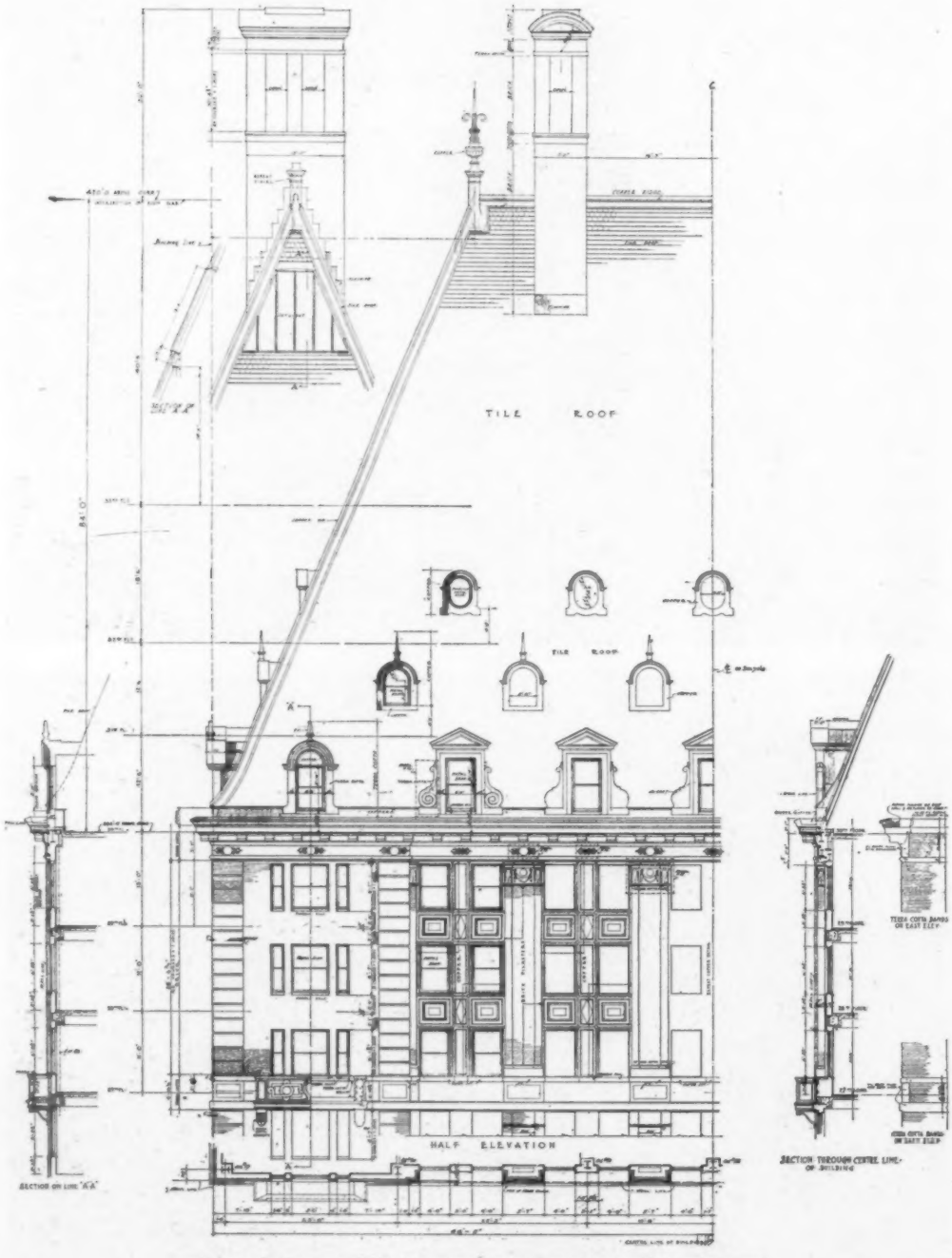


DETAIL OF UPPER STORIES AND ROOF, FIFTH AVENUE ELEVATION

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

Photo by Amemya

ENTRANCE FOYER

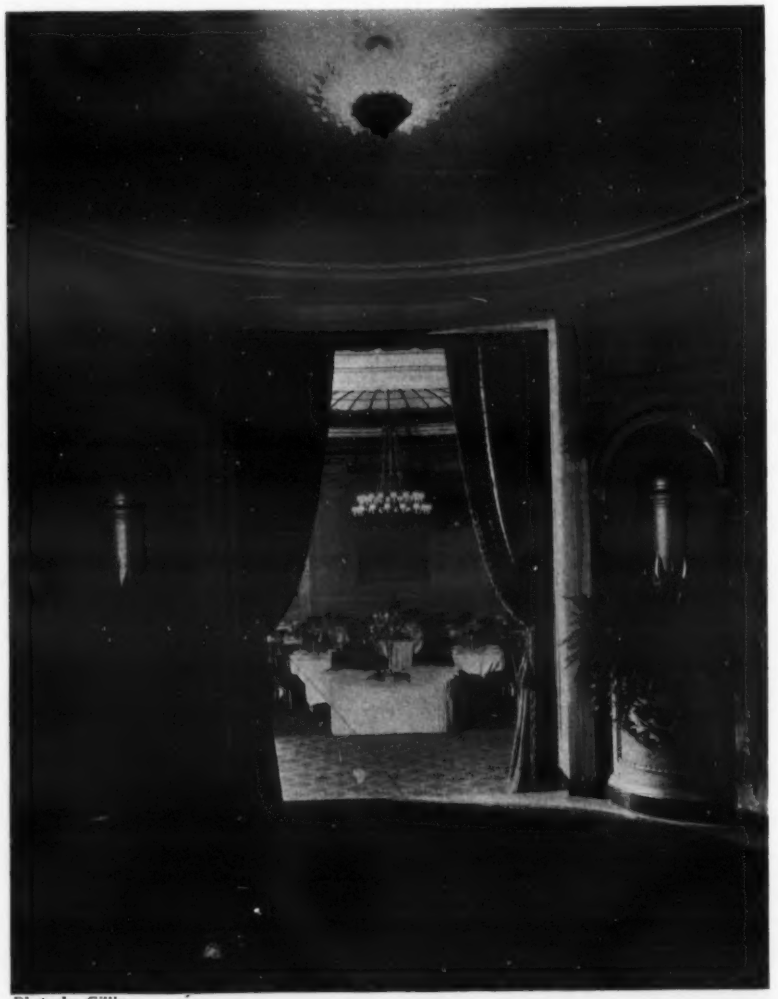
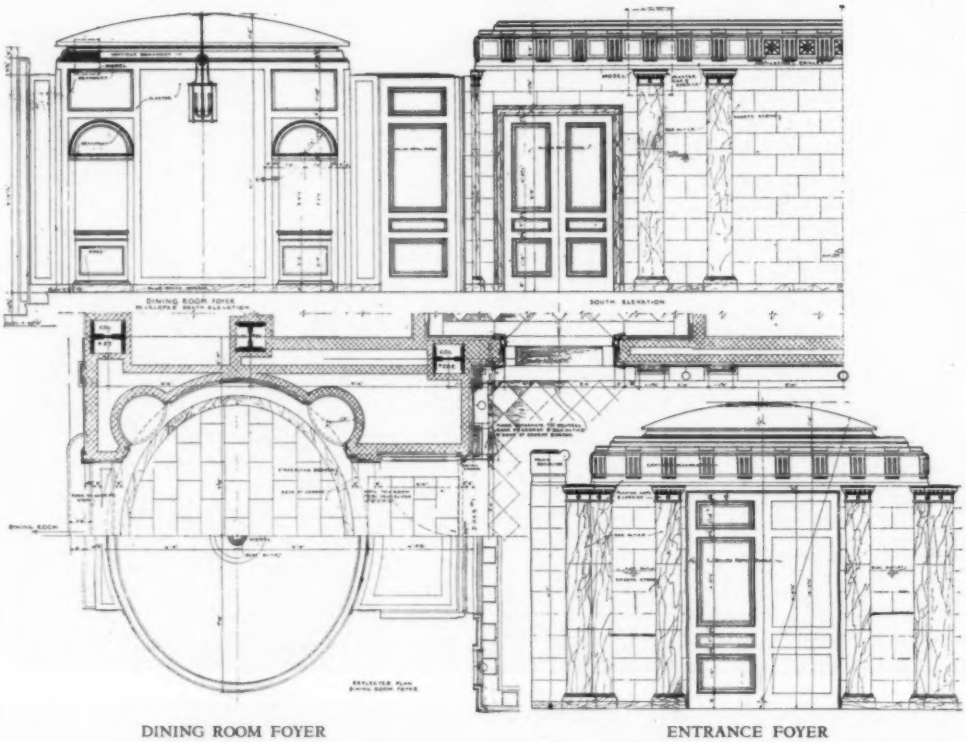


Photo by Gillies

DINING ROOM FOYER

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

(*See detail drawing on back*)



DINING ROOM FOYER ENTRANCE FOYER

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

INTERIOR ARCHITECTURE

Photo by Gillies

DETAIL OF WALL BRACKET, FOYER

SCALE LENDS HOMELIKE QUALITY to INTERIOR *of* SAVOY-PLAZA HOTEL

GENERALLY speaking, the modern American hotel, along with the modern theatre, suffers from over-elaboration and over-decoration in the architectural treatment of its interior. The owners claim that the American public is tremendously impressed with effects of richness and splendor; that they fairly revel in any suggestion of luxury and elegance. They, therefore, patronize those hotels and theatres which, in their luxury and elegance, appeal to them most. If this is actually the attitude of the great American public toward architecture, and we can offer nothing to prove that it is not, then it is high time that we who are interested in the development of architecture in this country along honest and sincere lines get together and center all our efforts on an educational program that will teach the masses what art really is. Art might be described as the refinement of the commonplace. Refinement in simple lines and good proportions is much more desirable than elaborate surface ornamentation which bears no relation to structure or in no way emphasizes the purpose to which a room is to be subjected. To convince the general public of the truth of that statement seems to be the great problem with which we as a profession are confronted.

Recognizing present tendencies, it is encouraging and a satisfying relief to find that the architects of a new Fifth Avenue hotel have not allowed public opinion to dominate over architectural

Photo by Amemya

PRIVATE DINING ROOM, SECOND FLOOR

XUM

principles and fundamentals. While the design of the interior of the Savoy-Plaza Hotel suggests French influence throughout, it appeals to those possessing artistic appreciation by its simple yet pleasing lines, its interesting proportions and its harmonious color combinations. For decorative effects the architects have depended on the various materials used and the resulting harmonies and contrasts afforded in textures, light and shade and color, rather than on illogical ornament, elaborate decoration and showy colors merely to satisfy the ignorant and to lure the *nouveau riche*.

It is by reason of its scale, however, that the design of the interior of the Savoy-Plaza Hotel

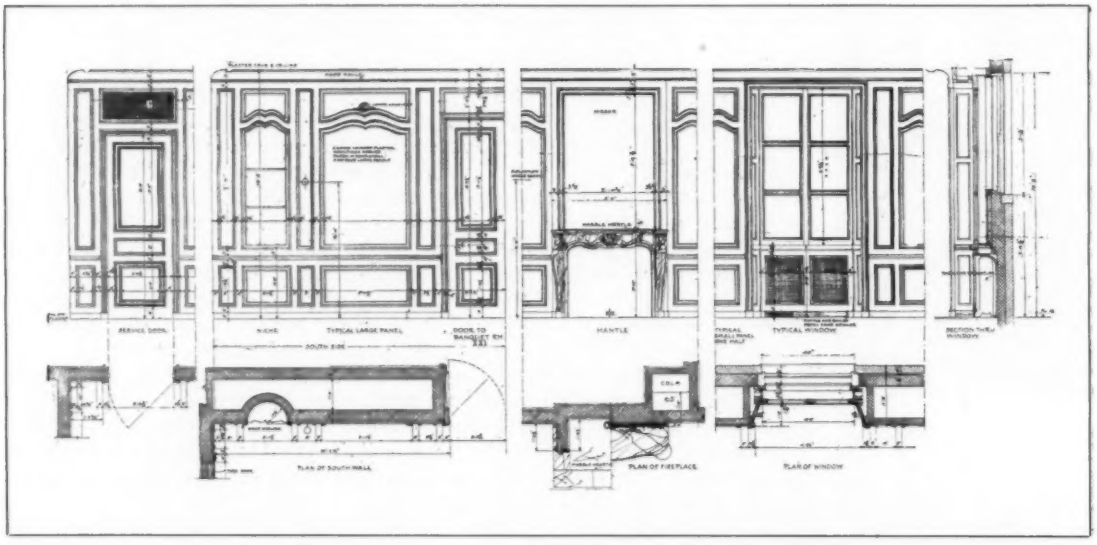
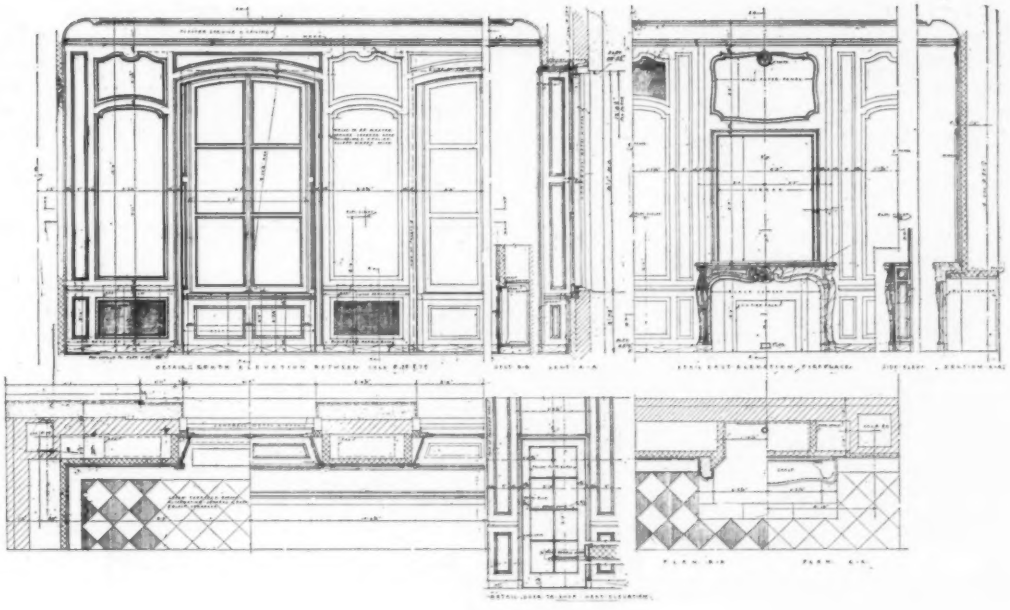


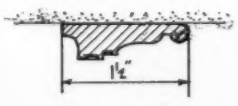
Photo by Gillies

PRIVATE DINING ROOM, SECOND FLOOR

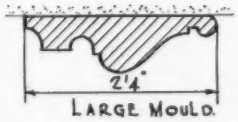
SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

XUM

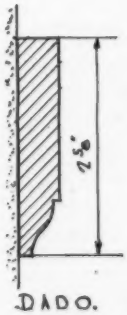




SMALL MOULD.



LARGE MOULD.



DADO.

Photo by Amemya

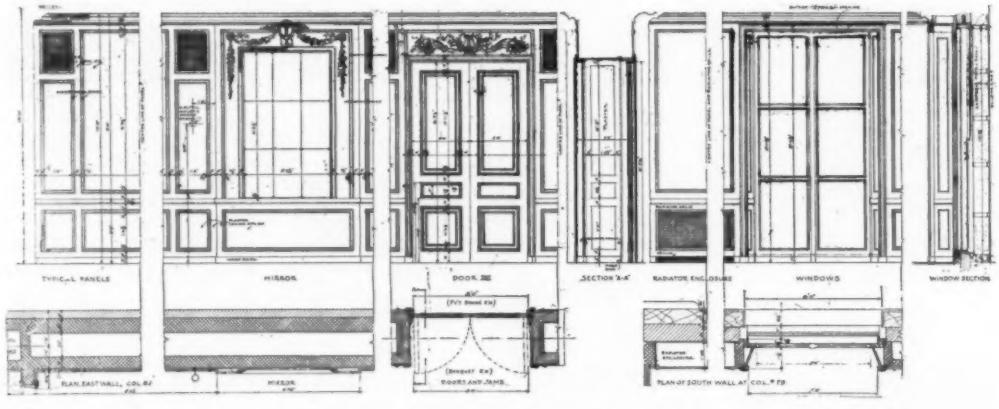
FIRST FLOOR LOUNGE

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

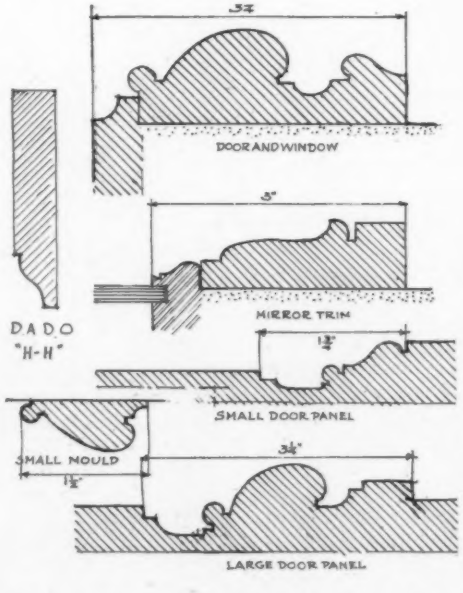
XUM

gains distinction. The purpose of a hotel is to serve as a sort of temporary home, if we may be allowed to use such an anachronistic expression, for its guests. It is logical, then, that the design embody, so far as is possible, certain features which are characteristic of the private house. With this idea foremost in mind, the ceilings throughout have been kept comparatively low, thereby allowing a reduction in the scale of the details by which a more homelike quality is attained. It might be remarked here that the high ceiling in the first floor lounge was due to the fact that this space was originally intended to be used as a store.

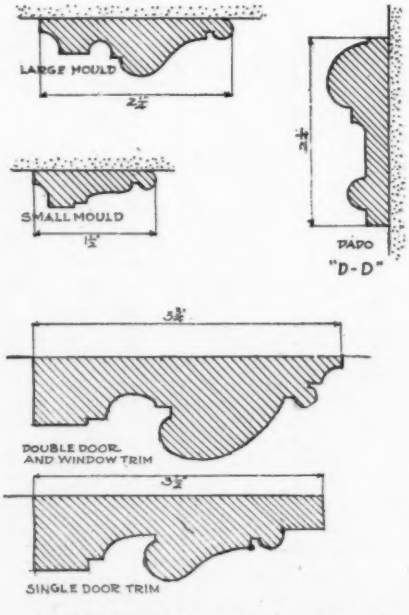
The design, too, is given added interest by the happy choice of materials. The combination of various colored marbles used in the treatment of the entrance foyer, which is illustrated on pages 239 and 240, is especially pleasing. The pilasters and columns are of red altico, the walls are of kasota and the floor a mixture of rose St. George



DETAILS, SECOND FLOOR CAFE



DETAILS OF MOULDINGS, SHOWN ONE-HALF FULL SIZE, SECOND FLOOR CAFE. ELEVATIONS SHOWN ABOVE



DETAILS OF MOULDINGS, SHOWN ONE-HALF FULL SIZE, SECOND FLOOR LOUNGE. ELEVATIONS SHOWN ON OPPOSITE PAGE

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

and altico. The main dining room and adjoining lounge have been treated in one color scheme. Green and glazed ivory are the dominating colors. The mirrors between the pilasters on the structural columns afford a clever means of reducing scale. The window draperies in the dining room, too, are especially interesting. In fact, the furnishings throughout have been carefully selected. The design of the furniture shows French influence, as does the architecture; and the lighting fixtures, floor coverings and upholstery fabrics form notes of harmony and contrast to give greater value and interest to the scheme. Henry C. May, working in collaboration with the architects, should be given credit for the furnishings.

The interior architectural treatment throughout the various rooms affords a pleasing background for the furnishings, and yet it is of such a character that it is not by any means merely a background, for the interest which the rooms excite is largely due to the decorative value which has been given to the walls and ceilings. The architectural design is always structural in character. In a majority of cases, the walls are panelled in wood,

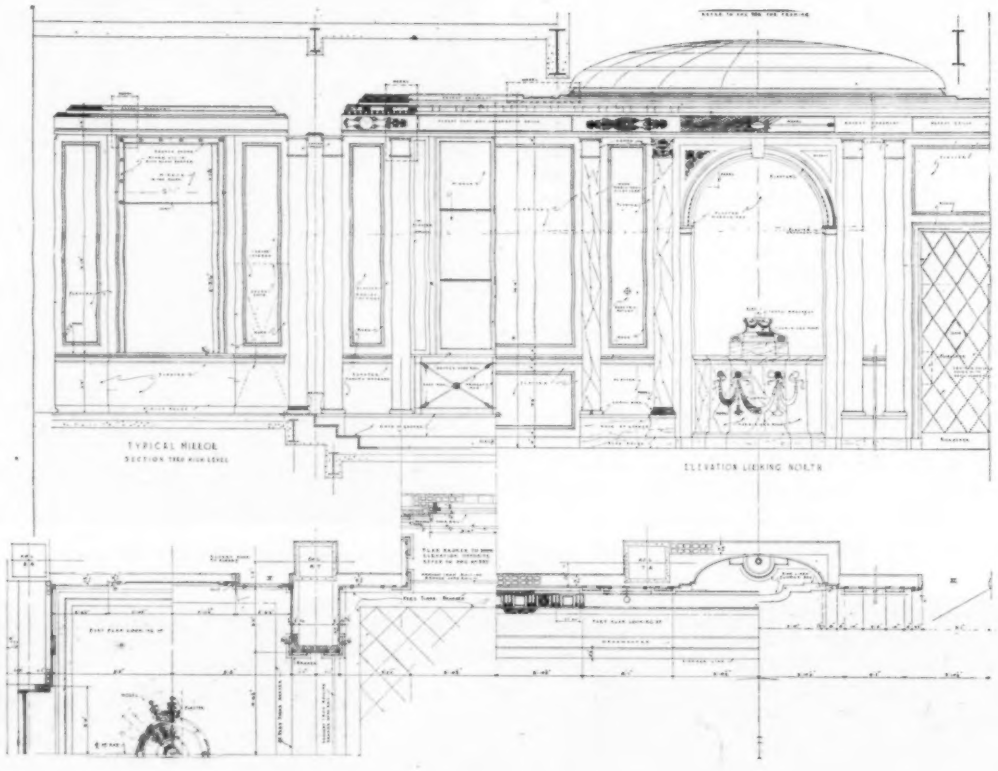
DETAIL OF WALL BRACKET IN LOUNGE

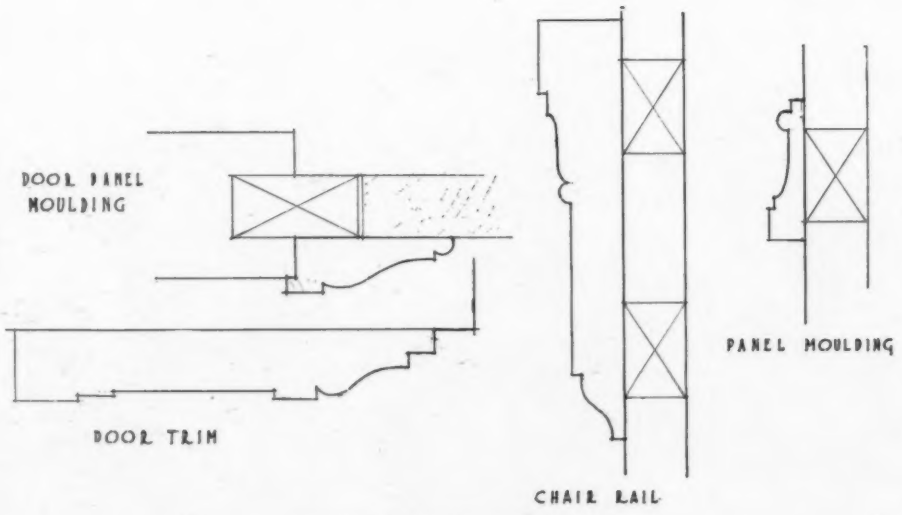
Photos by Gillies

SECOND FLOOR LOUNGE

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

XUM





MOULDINGS ARE SHOWN HALF FULL SIZE

MAIN DINING ROOM

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

simulating the lines and proportions which featured the designs of the French school in the seventeenth century. The furniture and the lighting fixtures have been carefully selected to suggest a similar period of architecture. In the main dining room, the architectural treatment has been influenced by the Empire. The ornament and the method of applying color and gold follow closely the vogue of that period. But, as already suggested, ornament has been sparingly used, the architects depending more upon line, proportion and the selection of materials for decorative effects, than upon applied ornament, which is too often the case. The architectural treatment of the apartments is thoroughly refined. The furnishings are in good taste. Color schemes have been worked out to satisfy individual preferences. The practical element has been given first consideration in the selection and placing of the several pieces.

The architects of the Savoy-Plaza Hotel have departed from the customary methods of attracting public attention to a hotel by its richness and splendor and depended rather upon good architecture of a logical character. It is the homelike quality of its design that gives it its peculiar interest.

Photo by Gillies

Photo by Amemya

MAIN DINING ROOM

SAVOY-PLAZA HOTEL, NEW YORK—McKIM, MEAD & WHITE, ARCHITECTS

XUM

INTERIOR DETAILS OF A FLOWER SHOP IN BOSTON, MASS.

STRICKLAND, BLODGET & LAW, ARCHITECTS

ENGINEERING AND CONSTRUCTION

SAVOY-PLAZA HOTEL, NEW YORK

By George Francis Morse

Of the Office of McKim, Mead & White, *Architects*

An architect authorized to proceed with the preparation of drawings for a hotel building of many floors, such as the Savoy-Plaza Hotel, is confronted by many problems. It is necessary first of all to adjust the required plans to the natural conditions of the site and to laws controlling the design of high buildings, and at the same time obtain a building of good proportion and appearance, always bearing in mind that the cost of a structure of this type must be kept within such limits that a satisfactory return can be obtained on the investment. While in the case of the Savoy-Plaza Hotel the New York zoning laws would have permitted a tower of unlimited height, the area required for corridors, elevators and stairways would be excessive in proportion to the rentable area obtained. Other practical difficulties, such as extra water storage tanks and distributing pipe lines, which involve the loss of valuable cubage, were additional factors against the adoption of a tower structure. The type of hotel desired necessitated planning unusually large rooms with abundant light and air. These conditions are permanently assured, due partly to the three street frontages,

SAVOY-PLAZA HOTEL NEARING COMPLETION

VIEW OF UPPER STORIES FROM EAST

and the incorporating of large front and rear courts.

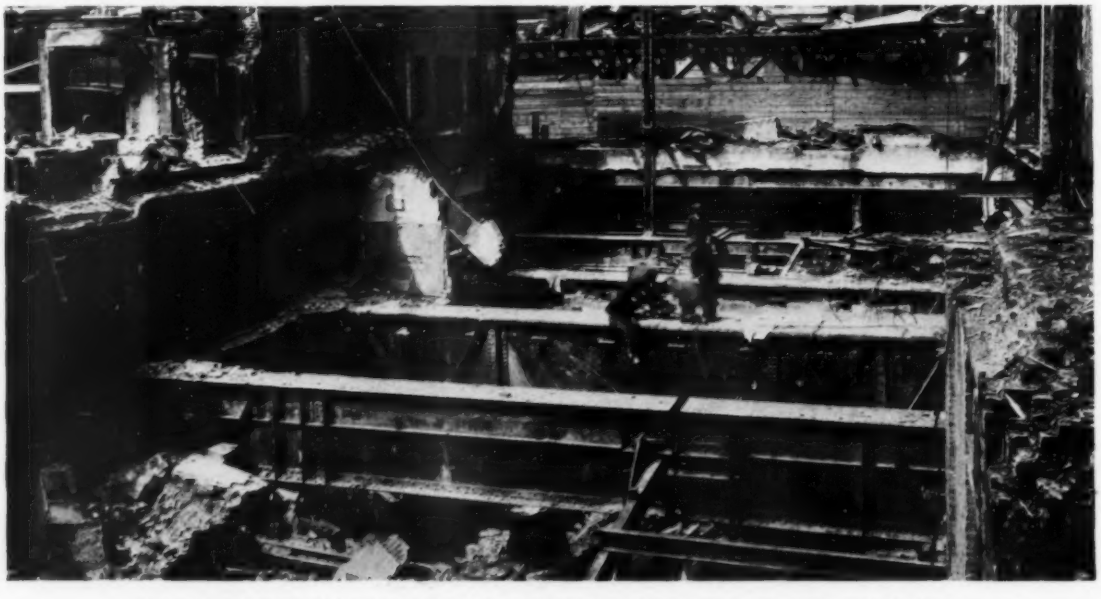
An analysis of cost, income and results as affecting plan and general design, argued for a thirty story building. Final plans were, therefore, prepared for a structure having rentable area on thirty floors with two floors below the street and three floors in the roof space to accommodate necessary mechanical equipment and hotel service. All requirements were developed within customary setback lines to satisfy the zoning ordinances. The exterior indicates a simple solution of the problem that was inspired by the French Renaissance, and was designed to harmonize with the Plaza Hotel, across the Square.

The granite base of the exterior is "Deer Island." South Dover marble was selected for the first, second and third stories and white brick and terra cotta for the upper stories. The texture and color of the terra cotta were made to correspond to those of the marble. The rear court has been faced with the same brick as the street facades. The roof is surfaced with green glazed shingle tile. The chimneys, which are noticeable features of the design, are of practical value, one being used as a chimney connected with the incinerator below the sub-basement and the other serving as a discharge vent for the ventilating system. Terraces formed by the setbacks at the eighteenth and twenty-second floors are paved with promenade tile.

The basement stories accommodate the hotel laundry, main kitchen, mechanical equipment, locker rooms and store rooms. The basement, utilized for additional locker rooms and basements for rentable ground floor store areas, is, in effect, a mezzanine, since the kitchen and engine room in

SAVOY HOTEL AND APARTMENT HOUSE FORMERLY ON THE SITE OF THE SAVOY-PLAZA

the sub-basement are two stories in height and extend through a portion of the basement. The first floor has been given over to stores on the street frontages, main dining room, lounge and the usual corridors which in this case provide for generous circulation from three street frontages. Provision is made on the second floor for a lounge or tea room, private dining room, banquet room, and service rooms. The location and requirements of the Savoy-Plaza made it desirable to also allot space on this floor for hairdressers and barbers, and for rentable shops or offices. The third to the thirtieth floors inclusive are devoted to guest rooms and guest maids' rooms. These floors have been planned for



CANTILEVER GRILLAGE GIRDERS REMOVED FROM THE BASEMENT OF THE OLD SAVOY HOTEL

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THE PLAZA HOTEL ACROSS THE "SQUARE"

transient guests, but connecting doors and halls permit certain areas to be arranged as suites or apartments. The thirty-first floor contains the maids' rest room, cafeteria, valet shop, and linen room. Elevator machinery and ventilating fans have been placed in the thirty-second story and the main house tank in the thirty-third story. The four upper floors occupy the space developed by the pyramidal roof. The roof is thus not only an architectural feature, but also serves the same purpose as the familiar penthouse. All floors except the thirty-second and thirty-third are divided into at least two fire areas with openings protected by hollow metal cut-off doors.

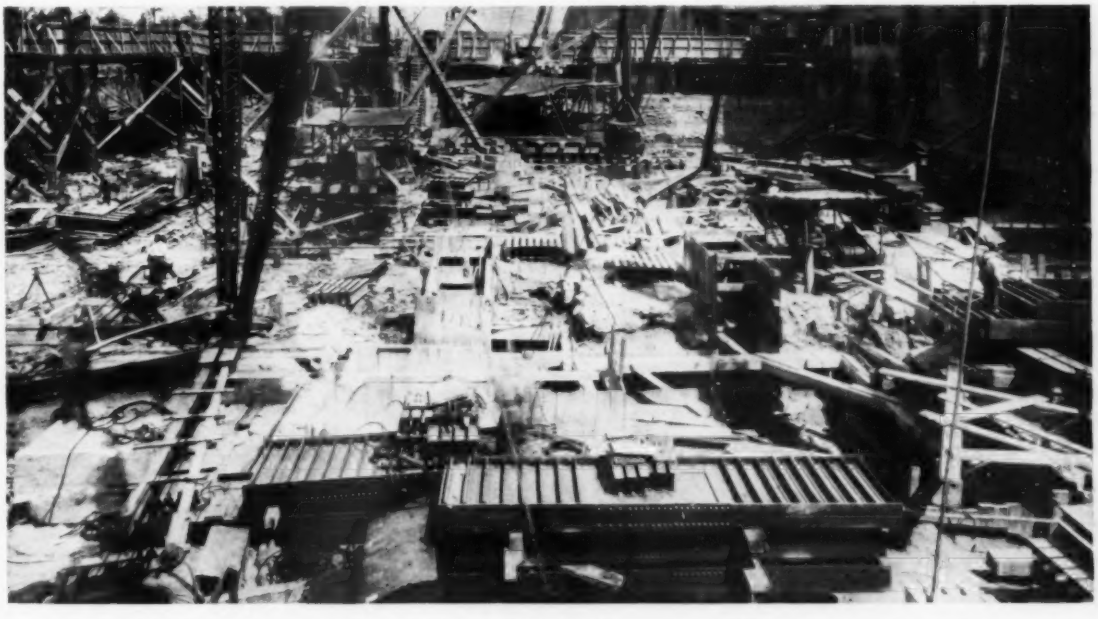
The living rooms of suites and apartments are provided with marble mantels equipped with electric grates. All guest rooms are finished with a plaster cove and picture mould at the ceiling, wood base and panelled, canvas covered, and painted walls. The floors are of cement with wood carpet strips. All bathrooms are heated and are provided with heavy weight built-in porcelain bathtubs, flush valve operated water closets and pedestal lavatory. Chromium plated fittings are used on all fixtures. The bathroom floors and walls are tiled, and a white enamelled medicine closet is placed over each lavatory. Corridor floors are finished with a marble border, cement center and carpet strips.

Each floor is equipped with a service pantry served by six electric dumb-waiters controlled from the main kitchen. The pantries are furnished with plate warmers, urns, gas hot plates, refrigerators and glazed storage closets.

The kitchen and bake shop are gas operated. Kitchen fittings are of steel with mould metal trimmings. The floor is of quarry tile and the walls of white glazed tile from floor to ceiling.

Interior partitions are of hollow tile. The brick faced exterior walls are backed up with hollow tile and are painted on the inside with a damp resisting paint. Stair and elevator doors are of hollow metal. Room doors are of wood equipped with a ventilating device and hardware of special design. Utility spaces and pipe shafts are fitted with metal covered access doors. Approved fire dampers with fusible links and access doors are provided in all vent ducts which pass through floors.

Preliminary excavations supplemented by bor-



FOUNDATION WORK FOR SAVOY-PLAZA HOTEL. PHOTOGRAPH TAKEN AUGUST 30, 1926

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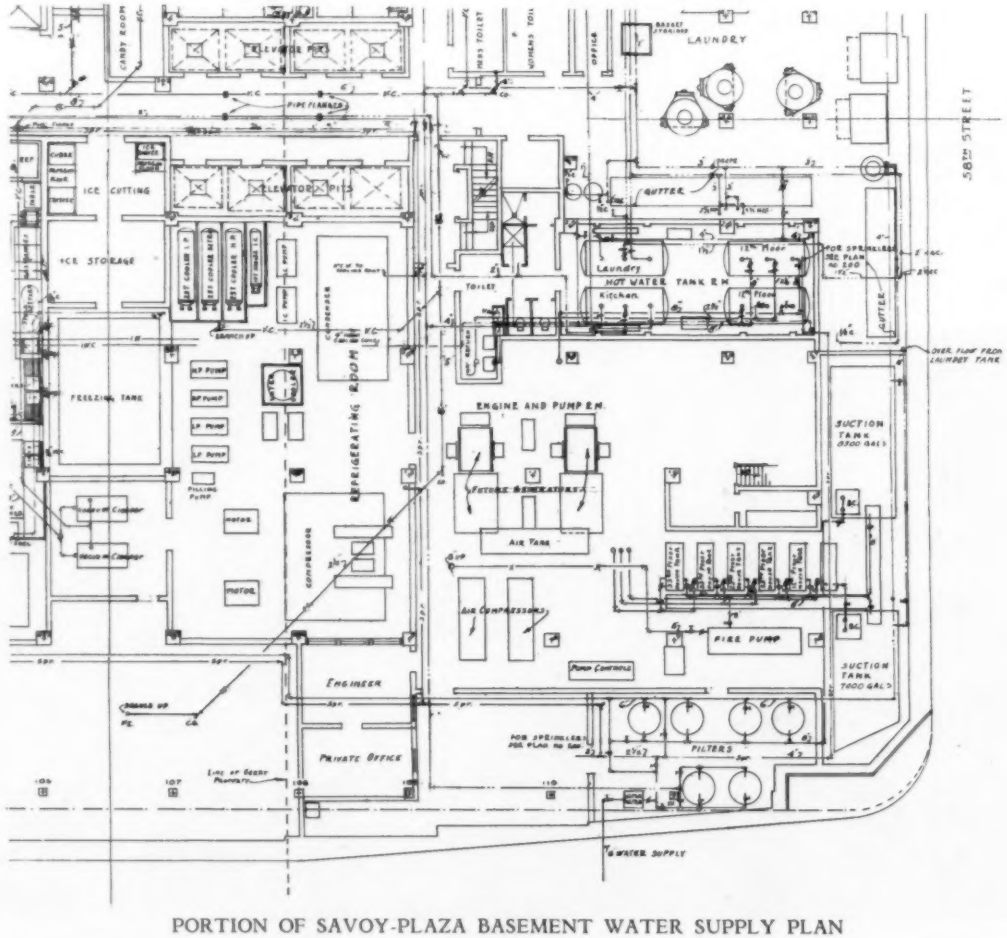
ings showed that caissons put down under air were necessary to carry foundation footings to solid rock. Footing levels range from twenty to sixty feet below street level. The smallest caisson was six feet in diameter. The foundations are of reinforced concrete and the sub-basement floor is reinforced against upward pressure. The steel frame is fireproofed with cinder concrete and the same material, suitably reinforced, is used for the floor arches.

The building is heated by steam obtained from the street service mains of a district plant. To avoid a possible breakdown the supply is cross connected to two service mains. Steam enters the building at 100 pounds pressure and is reduced to about 3 pounds. The supply passes through two six-inch meters for general use, and through a four-inch meter for use in summer to heat the water supply. Both lines are connected for emergency use or for using a small supply of steam for heating purposes in mild weather. After leaving the meters and cross-connecting headers and valves the mains divide, one being used for the North and West portions of the building and the other for the South and East portions. The estimated daily peak steam load is 25,000 pounds. This includes steam for heating, ventilating, kitchen and laundry. A new type of partially enclosed radiator was adopted to obtain satisfactory service with economy.

The ventilating system is designed for a supply of 160,000 cubic feet of air per minute and an exhaust of 326,000 cubic feet per minute. Public rooms, such as dining room, lobby and lounges; service below the street; and all interior services above the street including pantries and bathrooms are connected with the mechanical ventilating system. The fans are located in the attic space and discharge through one of the chimneys and large bank of louvres located in the roof.

The water supply from the street service mains passes through filters having a total capacity, in-



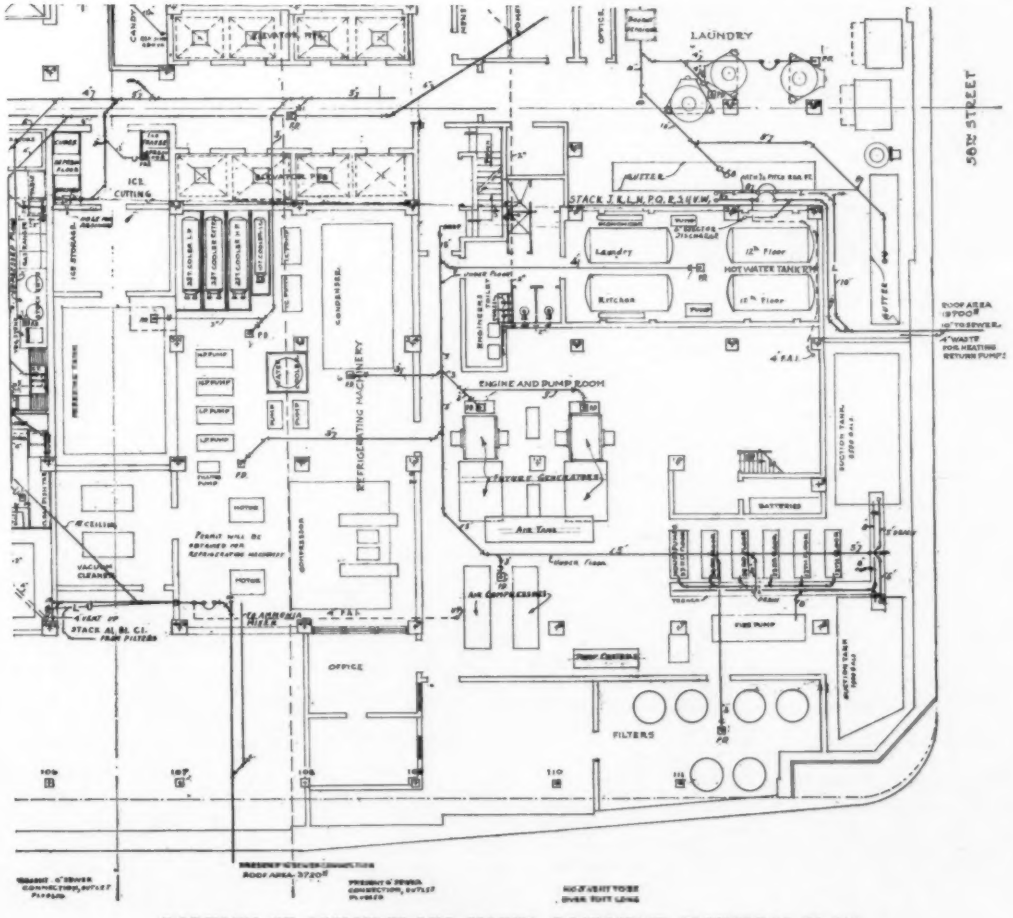
PORTION OF SAVOY-PLAZA BASEMENT WATER SUPPLY PLAN

cluding spares, of 900 gallons per minute, and into a suction tank of 15,500 gallons. To avoid excessive water supply pressures the hotel has been divided into four vertical divisions. The sub-basement and first floor are supplied at street pressure. Storage tanks of 9,500 gallons capacity each are located on the twelfth and twenty-third floors. The main house tank of 15,000 gallons, is located in the attic on the thirty-third floor, 380 feet above the sidewalk. All tanks can be used for fire purposes. A fire pump of sufficient capacity to pump to the highest tank is located in the sub-basement. In addition to the fire pump there are pumps in duplicate for general use in supplying the house tanks. From the tanks water is distributed to the various floors served. Hot and cold water supply pipes are of brass, fire lines of steel and all others are of wrought iron. Hot water is furnished by separate steam heaters for each of the different pressures. The heaters in the sub-basement are supplied by a down supply from each tank.

All refrigerators in the hotel are cooled by a circulating brine system operated by two 65-ton refrigerating machines. It is estimated that an equivalent of 8-tons of ice is manufactured each day. The system is divided into three units for ice cream making, main kitchen general service, and pantries. An auxiliary cooler is provided for emergency use. Ice water is also provided for drinking purposes.

Electric current for both power and light is obtained from public service supply, but provision has been made for the installation of generators at some future time should this be found desirable. Outside current is brought in from several independent services to guard against a possible breakdown. The cables are carried up through the building in conduits located in special wire shafts. Two distributing panels are provided on each of the upper floors.

Vertical transportation is afforded by eight high speed (600 ft. per min.) traction elevators for passenger service, two elevators for passenger ser-

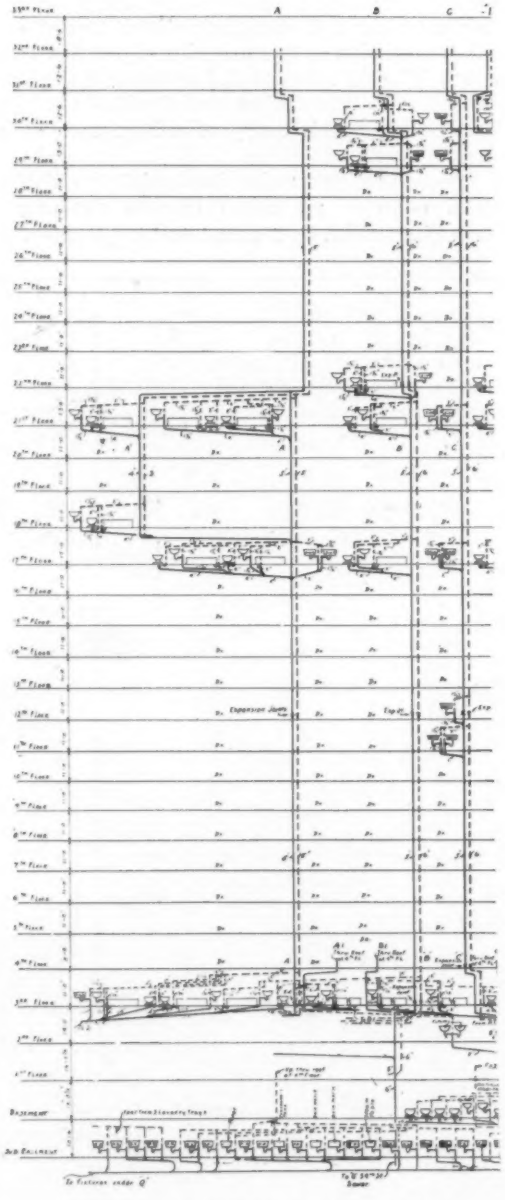


PORTION OF SAVOY-PLAZA HOTEL BASEMENT PLUMBING PLAN

vice to the second floor shops, three high speed service elevators and two low rise freight delivery elevators.

Communicating systems in a hotel warrant study to provide for prompt service. The principal departments of the Savoy-Plaza are brought in close contact by means of an automatic message transmitting system. The main telephone switch board is located on the third floor and so designed and planned that it can be enlarged should this be found necessary. Rooms arranged as suites and apartments are provided with maid and waiter call bells. An ingenious intercommunicating call bell system makes it possible to connect any of the suite or apartment rooms with the maids' rooms, even though these rooms are not on the same floor.

The hotel is cleaned through the agency of a central vacuum cleaning system. This apparatus is



PORTION OF PLUMBING SECTION DIAGRAM

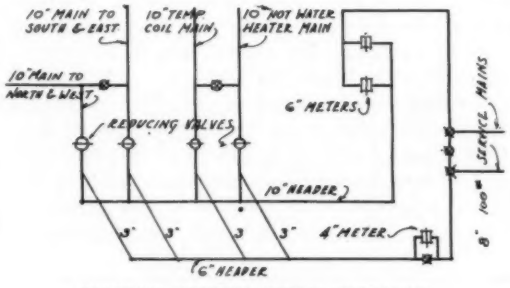
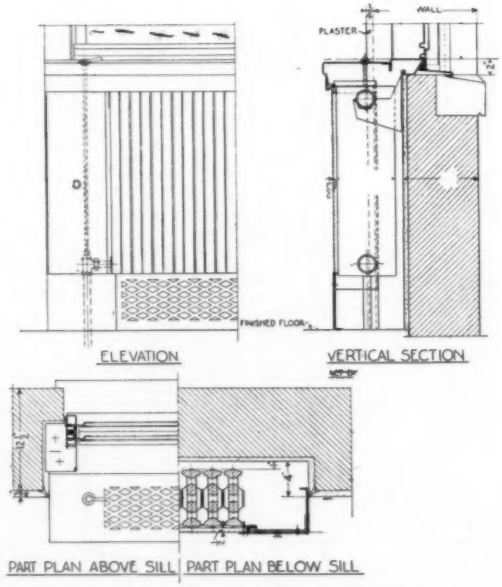


DIAGRAM SHOWING STEAM ENTRANCE AND DISTRIBUTION

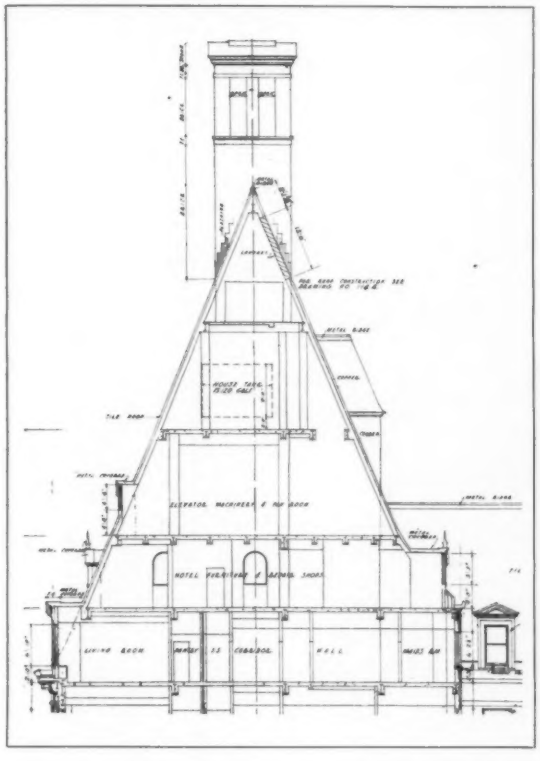


DETAILS OF NEW TYPE OF RADIATOR AND ENCLOSURE

SAVOY-PLAZA HOTEL, NEW YORK

McKIM, MEAD & WHITE, ARCHITECTS

located in the sub-basement and outlets are provided in all corridors. A small amount of space is provided below the sub-basement floor line for drainage and ejector pits. This space also contains a garbage incinerator plant.



SECTION THROUGH 30TH, 31ST, 32ND AND 33RD STORIES SHOWING DISPOSITION OF GUEST AND SERVICE ROOMS AND MECHANICAL EQUIPMENT WITHIN PYRAMIDAL ROOF

The architects of the Savoy-Plaza Hotel were McKim, Mead & White; consulting engineers on heating, ventilating, electrical work and refrigeration, Tenney and Ohmes; structural engineer, H. G. Balcom; and contractor, George A. Fuller Co.

SAVOY-PLAZA HOTEL, SHERRY-NETHERLAND HOTEL, UPPER FIFTH AVENUE AND SQUARE. OLD VANDERBILT RESIDENCE BEING DEMOLISHED IS SEEN IN FOREGROUND

PLUMBING AND SANITARY EQUIPMENT COMPANIES CONSOLIDATE

PLANS for the merging of the J. L. Mott Company of New York and Trenton, N. J., the Laib Company and the Columbia Sanitary Manufacturing Company, both of Louisville, Ky., were recently announced, and the merger is now in process of accomplishment. The consolidated group, which also includes seven subsidiary companies, will be known as the J. L. Mott Company, Incorporated. George H. Laib, president of the Laib Company, will head the new organization and have associated with him W. G. Probst, vice president of the Columbia Sanitary Manufacturing Company, and Jordan L. Mott, 3rd. Mr. Probst has been named general manager of the new company.

The J. L. Mott Iron Works were founded in 1828 by the first Jordan L. Mott at Mott Haven, now a part of New York City. About twenty-five years ago the business was moved to Trenton, N. J. The Laib Company was founded in 1901.

Mr. Laib has stated that the various elements of the business will be immediately co-ordinated and a complete and unified service provided in the sanitary equipment and plumbing supply field. It is understood that present business will require capacity operation of both the Mott and Columbia plants. It is expected that the ornamental iron branch of the Mott Company will be expanded. The announcement states that the consolidation should make for economies in manufacture and distribution that will benefit all branches of the business.

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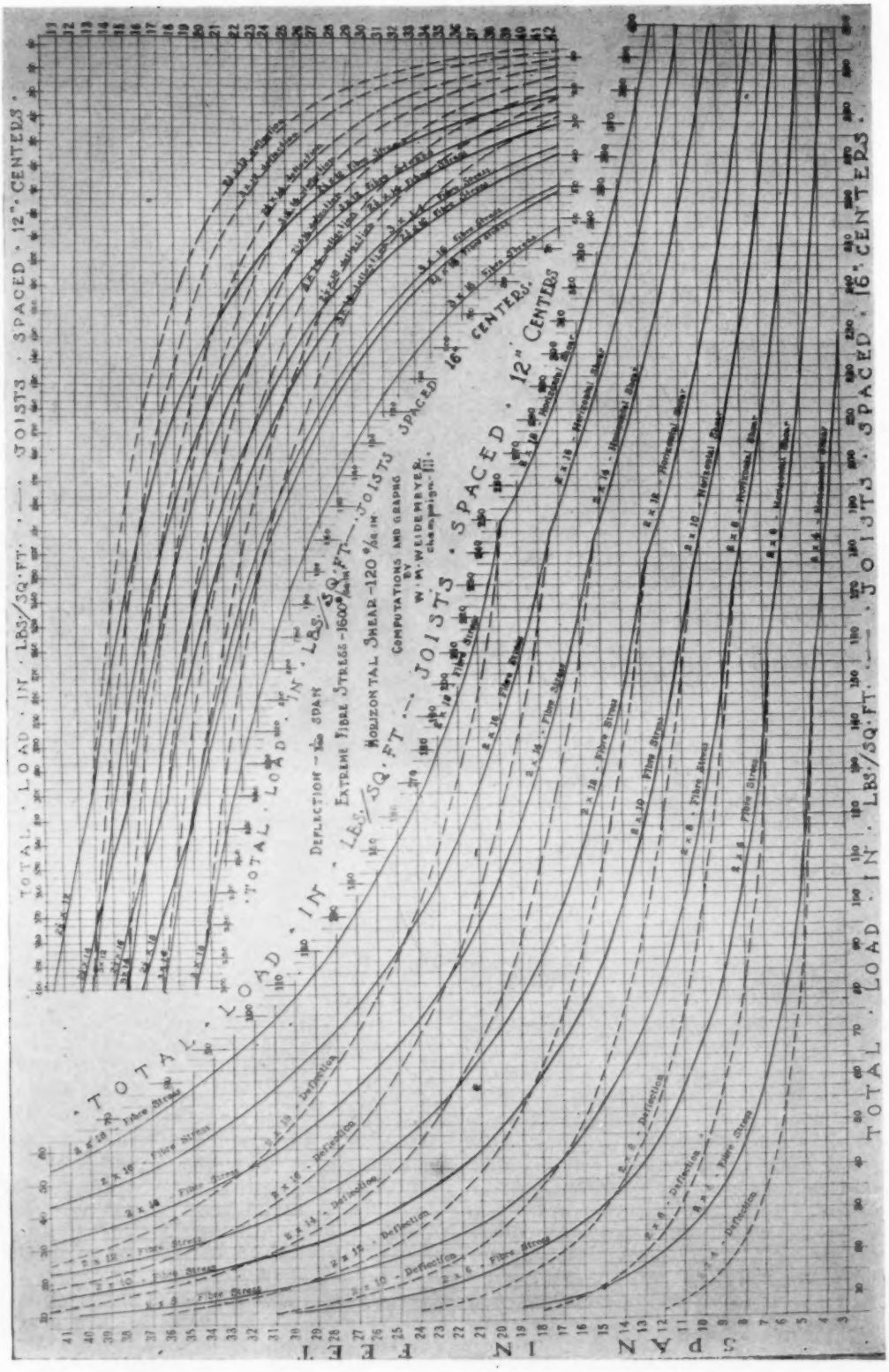
TOTAL LOAD IN LBS/SQ.FT. JOISTS SPACED 12" CENTERS.
TOTAL LOAD IN LBS/SQ.FT. JOISTS SPACED 16" CENTERS.
DEFLECTION - 1/360 SPAN
EXTREME FIBRE STRESS - 1600 LBS/SQ.IN.
HORIZONTAL SHEAR - 120 LBS/SQ.IN.
COMPUTATIONS AND GRAPHS BY W. M. WEIDEMEYER, Champaign, Ill.
SPAN IN FEET

SAFE TOTAL LOADS IN POUNDS PER SQUARE FOOT FOR WOOD JOISTS
12" AND 16" ON CENTER, FIBRE STRESS 1600 LBS. PER SQ. IN. HORIZONTAL SHEAR 120 LBS. PER SQ. IN. DEFLECTION $\frac{1}{360}$ SPAN.
COMPUTATIONS BASED UPON ACTUAL COMMERCIAL SIZE OF JOISTS
COMPUTATIONS AND GRAPH BY W. M. WEIDEMEYER, ARCHITECT

XUM

EDITORIAL COMMENT

IN certain centers such as Boston, Philadelphia, Washington and New York, active interest has been evidenced in the preservation of buildings that have been prominent in the early history of the United States. Scattered throughout this country particularly in the eastern states, there are to be found a number of structures of historical and architectural interest that will be preserved for posterity. Compared with the relatively few that are assured future protection against wanton destruction, an equal or perhaps larger number have already been destroyed by fire, demolished to make way for modern buildings, or altered with the false idea that they were being improved through being modernized.

European countries have always indicated greater concern for the preservation of their historical monuments, religious structures, governmental buildings and homes of famous men and women than that which has been shown in the United States. The reason, if one is necessary, is often attributed to the selfish desire to attract tourists, but even when such is the outward appearance there will be found a sincere underlying appreciation of the part that these structures have played in national and local life. The inhabitants as a whole seem to have a more general appreciation of the architectural importance than is the case in our own cosmopolitan nation. Our country is comparatively young. Its growth has been rapid—perhaps too rapid. We are a busy nation, and life and time seem to pass all too rapidly. We frequently take the attitude that certain things cannot happen and are only brought to the realization that they can happen when the unforeseen occurs. Here is a small building of unusual architectural interest, perhaps at one time the headquarters of a famous revolutionary general; it has been standing for years and we go on imagining that it will continue to escape destruction; next we read of its destruction by fire or we become suddenly aware that the wreckers are at work, and learn from a glaring sign that a modern apartment house will be erected on the site. It is now too late to do anything, although the local historical society may express its interest by a bronze tablet announcing "On this site there stood, etc." As our monuments marking epochs in our national history gradually disappear, our interest in them increases. There is yet time to preserve many that have so far escaped the ravages of time and human hands.

The task of salvaging the architectural relics of our nation has been left too largely to antiquaries, patriotic organizations, or to groups interested in some particular man or woman. It is with interest that we learn that St. John's College in Annapolis has undertaken the preservation of four Colonial houses—the Brice House, the Pinkney House, the Hammond-Harwood House and the Peggy Stewart House. These houses adjoin the campus of St. John's, a college that is heir to many early American traditions. Originally founded by an act of the General Assembly of Maryland in 1696 as King William's School, it has had a longer continuous history than any other institution of higher learning in the United States, with the exception of Harvard and the College of William and Mary. Surrounded with historical monuments and the seat of many incidents that occurred in the formative period of our national existence, the recent commendable action of this educational institution can be readily understood.

Architectural societies and individual architects in the United States have at times shown an active interest in the preservation of historical buildings due to their architectural merit. The regret is that greater and more widespread interest has not been shown in the saving of these monuments, steeped in traditions, for future generations to wonder at, admire and absorb the spirit of our forefathers and the principles for which they stood.

WE recently—and we cite it here, for it happens very seldom—were informed of an architect who severed his connection with a firm because he was not in absolute sympathy with the plans which were being prepared in the office for a particular building. The result was that a few months later he was approached by the client to carry out the work himself according to his ideas. His sincerity and honesty "sold" him to the client without any effort or attempt on his part. Aside from the confidence—which is only another word for goodwill—which the owner placed in him, he had that other trait which too many of us lack—confidence in himself. We may well fellow the old adage—Be sure you are right, then go ahead! This architect was so sure that he was right, as he saw it, that he could not go ahead on any other plan. He had strength of character enough to abide by his convictions. To gain the confidence of your client, then, you must first have confidence in yourself. In

COMPUTATIONS AND GRAPH BY W. M. WEIDEMEYER, ARCHITECT

XUM

these times, when architecture is going through a transition period, we need more confidence in ourselves than ever before. We remember only a few years ago when the Shelton Hotel struck the first note of modern American architecture and was subsequently accorded the Gold Medal by The Architectural League of New York, the architect, Arthur Loomis Harmon, was emphatic in his praise for his client, the owner, in placing such confidence in him as to allow him to depart from precedent and incorporate certain ideas which seemed almost radical in their originality. Yet we have never for one moment overlooked the fact that Mr. Harmon must have gained the confidence of his client by his evident confidence in himself. Do not let your client talk you out of your conception. Obviously you should know more about architecture than he does; it was for that reason among others that he hired you. Convince him that you are right and that he is wrong, and then he will let you go ahead. And do not forget that, through your goodwill, you have gained your client's respect. Fear is the great obstacle to progress. Confidence is the master of fear. We talk to each other of the necessity of educating the public to a better appreciation of architectural art. In presenting original ideas to clients, ideas which are often criticized in that they are different from anything they have ever seen, although expressing perfectly their purpose in sound architecture, the members of the profession have an opportunity to do their part in the educational program. If you hesitate, and even substitute certain details which the client may suggest for those which you think are right, you have only yourself to blame for failing to gain your client's confidence. On the other hand, impressing your client with your honesty and courage, you have done more than anyone but a fellow-member of the profession could do to uplift from the low level to which it has fallen public appreciation of architectural art.

THE value of architectural service was recently brought to our attention through the illustration of a house published in a magazine whose circulation is probably largely among house owners or prospective house owners. The silver medal of The Architectural League of New York awarded in 1927 for intimate work was based upon a house of high architectural merit, whose plan is unusual although probably not entirely original in conception. The house referred to as having been recently illustrated is based upon a plan that differs from the prize house in but few minor details. The exterior elevation, however, not only bears no resemblance to the prize design but is decidedly inferior to it. The name of the architect if there was one, is not given and we strongly suspect that there was no architect, except possibly in name. Even a layman, limited as to his ability to judge architectural merit, could not fail to grasp the difference between these two houses if he were to see them side by side. It should not be difficult to obtain a collection of houses designed by architects and others, of the same or similar plan in which architects had no hand in their design. We judge that such a collection could be used with good effect to "sell" the value of architectural service to the public.

A DECREE permitting an increase in the maximum height of buildings in Paris has aroused the bitter criticism of those who are interested in the aesthetic character of the city. M. Guillaume Chastenet, Chairman of the Budget Commission of the Beaux-Arts, recently described to the Senate the injurious results which may be expected. He stated that the consequences will injure both the health and the aesthetic character of Paris. The *New York Times* of February 12, editorially comments as follows:

> "Let us hope all will turn out well for a city which has instituted so many competitions and awarded so many prizes and granted so many tax remissions for the sake of preserving the aesthetic effect of her architecture.
>
> "Paris, however, seems really to be between the devil of one type of architecture and the deep sea of another. Her youngest group of architects are dedicated to reinforced concrete, to geometric forms, to the suppression of moldings and cornices, and the elimination of all projecting ornament. Their buildings, up to the present time, seem to have been long and low, though anything but rakish craft, and the engineer has been the ruling consultant in turning these creations of 'functionalism' into completely efficient machines.
>
> "There is no special message for us in the 'new spirit,' as the movement is called by its propagandists. We have taken our own line in our tall buildings, and the current exhibition of The Architectural League shows that we also have worked toward a clean sweep of meaningless ornament and are concentrating increasingly upon efficiency. Our flat and bare façades could hardly be called beautiful by those to whom the play of light and shadow over richly varied surfaces is one of the charms of a building. Yet, seeing even these newest stark creations lifting their terraced bulk against the sky, it is impossible not to feel something of the austere splendor of the spectacle.
>
> "Starting with a fresh conception of simplified practical building, our American moderns are confronted with the most difficult of all problems in art: that of depending upon a strong unity of design and the interest of silhouette for such beauty as they may achieve. If their minds are equal to such organic planning, the beauty will be of the highest quality; but if they are feebly endowed, their feebleness can find no shelter."

In case the decree should be allowed to stand and Paris should find itself for the first time, perhaps, following in our pioneer footsteps by building into the clouds, she will find the task of retaining aesthetic character in skyscrapers one that will stagger even her extraordinary intelligence. We hope, as the *New York Times* does, that all will turn out well for a city that throughout the world is recognized as a model in its plan and architecture.

FIFTH AVENUE ASSOCIATION 1927 ARCHITECTURAL AWARDS

THE annual award of gold and silver medals and certificates by The Fifth Avenue Association of New York for the best new and altered buildings constructed during the past year in the Fifth Avenue section, were recently announced by that organization. Many buildings, completed early in January, could not, under the rules of the award, be included in the contest which closed on December 31, 1927, and these will be held over for the 1928 contest. Awards are made for commercial buildings only, no residential, hotel or apartment buildings falling within the provision of the rules.

Photo by Wurts

AWARDED FIRST PRIZE FOR NEW BUILDINGS

NATIONAL AMERICAN BUILDING, MADISON AVENUE, NEW YORK

JOSEPH H. FREEDLANDER, ARCHITECT

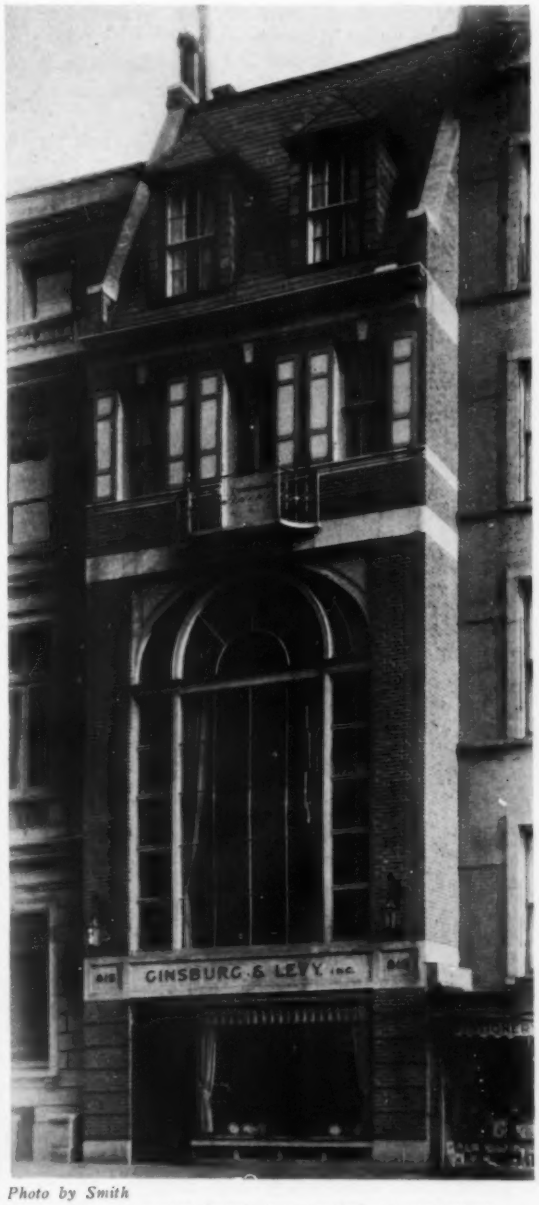

Photo by Smith

AWARDED FIRST PRIZE FOR ALTERED BUILDINGS

GINSBURG & LEVY BUILDING, MADISON AVENUE, NEW YORK

WALTER B. CHAMBERS, ARCHITECT

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The awards are based upon investigations of all new buildings and building alterations completed in the Fifth Avenue section during the year. This investigation and study are made by a committee of lay members and architects appointed jointly by The Fifth Avenue Association and the New York Chapter of The American Institute of Architects. The Committee for 1927 included Waldron P. Belknap, Chairman; Joseph H. Freedlander, C. Stanley Mitchell, S. Kurzman, Edward S. Hewitt, Raymond Hood, Charles Butler, Theodore E. Blake, and Charles A. Peabody.

A new building is defined by the Committee as "A building erected independently of anything previously existing on the site, except party walls." An altered building is defined by the Committee as

AWARDED SECOND PRIZE FOR NEW BUILDINGS

NATIONAL BROADCASTING BUILDING, FIFTH AVENUE, NEW YORK

BETHLEHEM ENGINEERING CORPORATION, ARCHITECTS

"A building in which construction previously existing on the site has been used in whole or in part, but in which the street facade has been so modified or reconstructed as to present a new architectural composition."

In announcing the awards for 1927, the Committee again urged the development of better taste in commercial architecture, and deplored the tendency among builders to "build for today," with little thought of the architectural effect that should be worked out for this section. The Committee is inclined to believe that a growing tendency exists to use the comparatively short life of the modern commercial building as an excuse for careless and inartistic construction, and hopes that the New York of twenty years from now will find in its buildings not "eyesores" and "architectural horrors," ready to fall at the first new building campaign, but buildings so artistic, and so well constructed that it will be with regret that the city will part with them for newer structures.

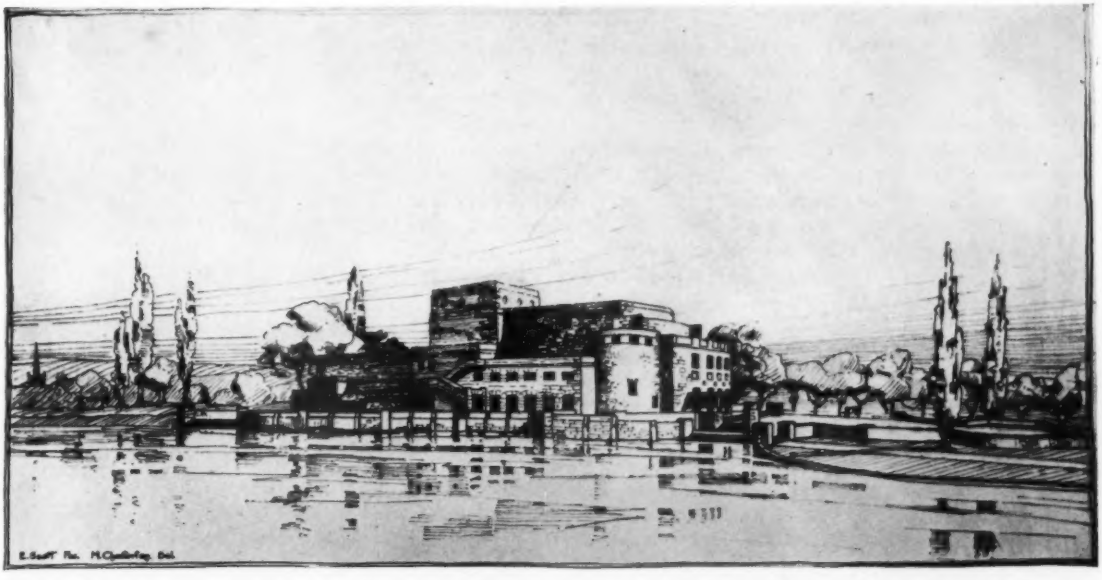
Photo by Duryea

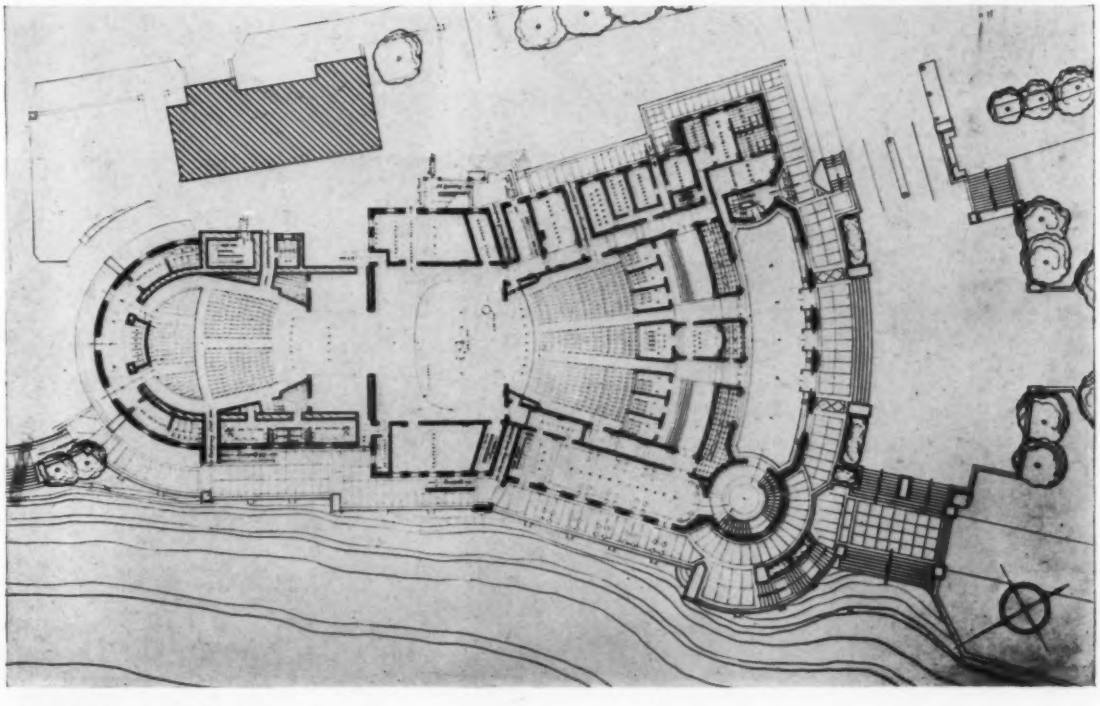
AWARDED SECOND PRIZE FOR ALTERED BUILDINGS

TODHUNTER BUILDING, EAST 57TH STREET, NEW YORK

FACADE DESIGNED BY ARTHUR TODHUNTER

LEWIS C. PATTON, CONSULTING ARCHITECT





PRIZE WINNING DESIGN

FINAL COMPETITION, SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON, ENGLAND. ELIZABETH SCOTT, ARCHITECT

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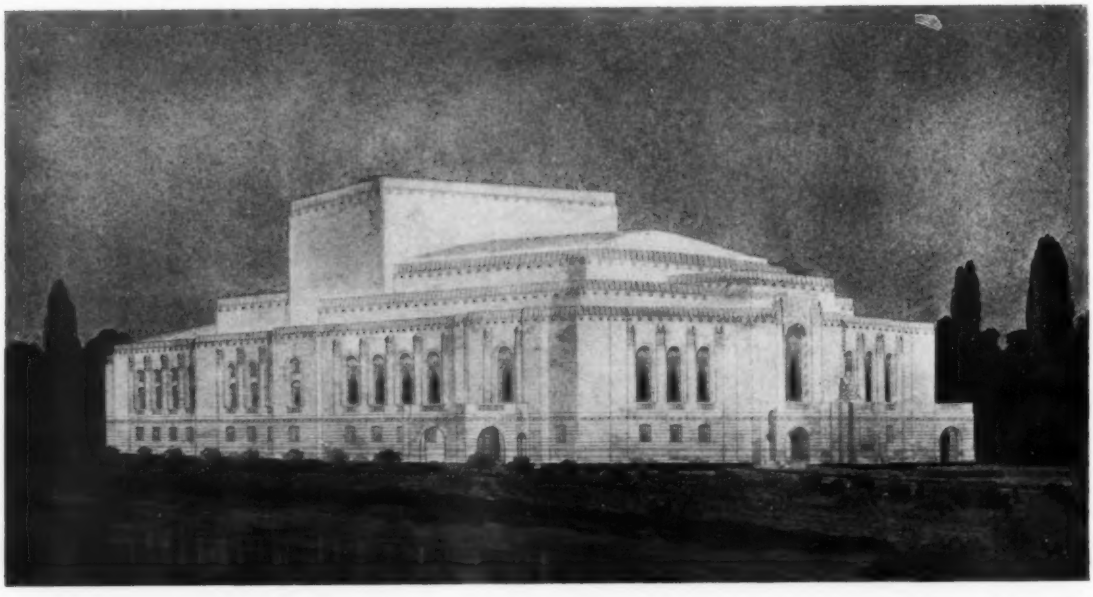
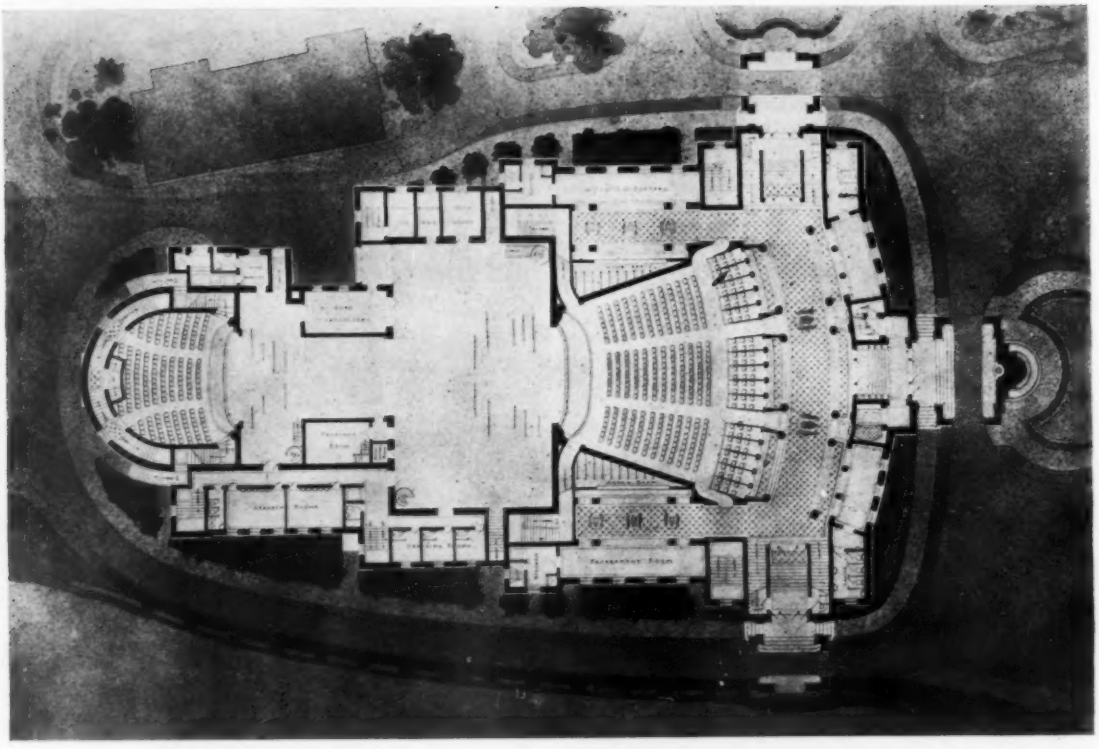
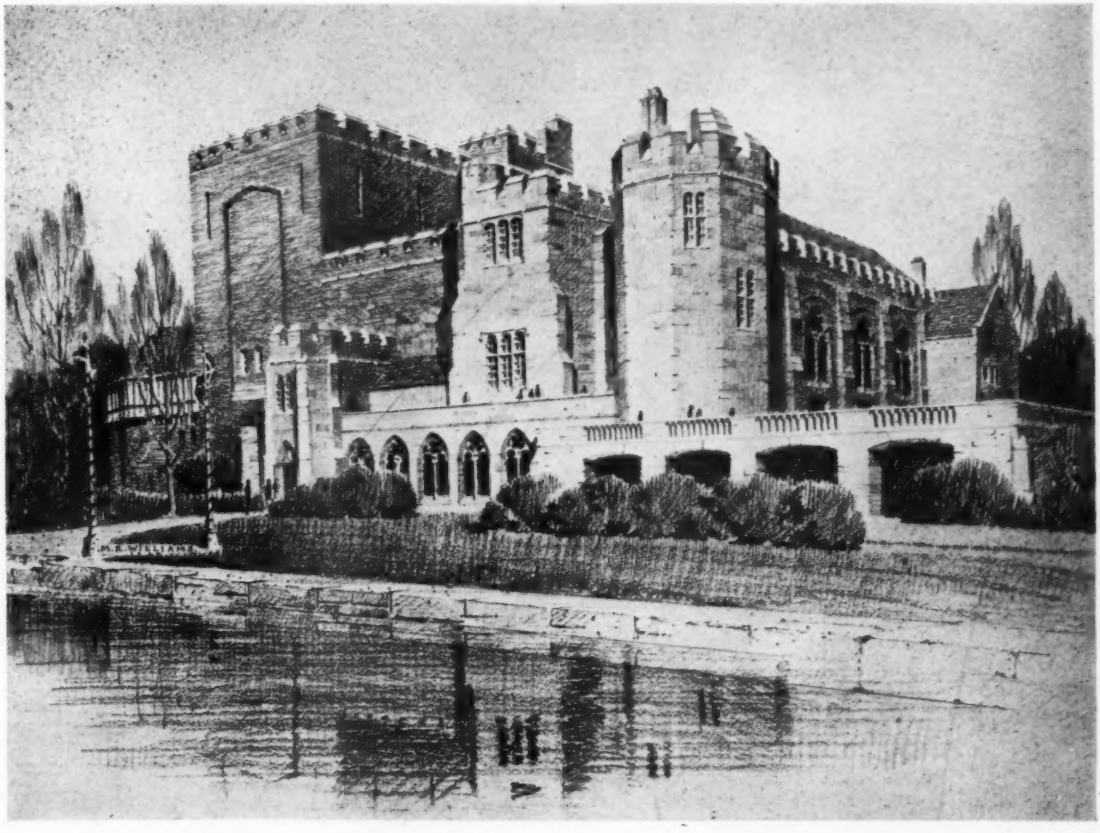
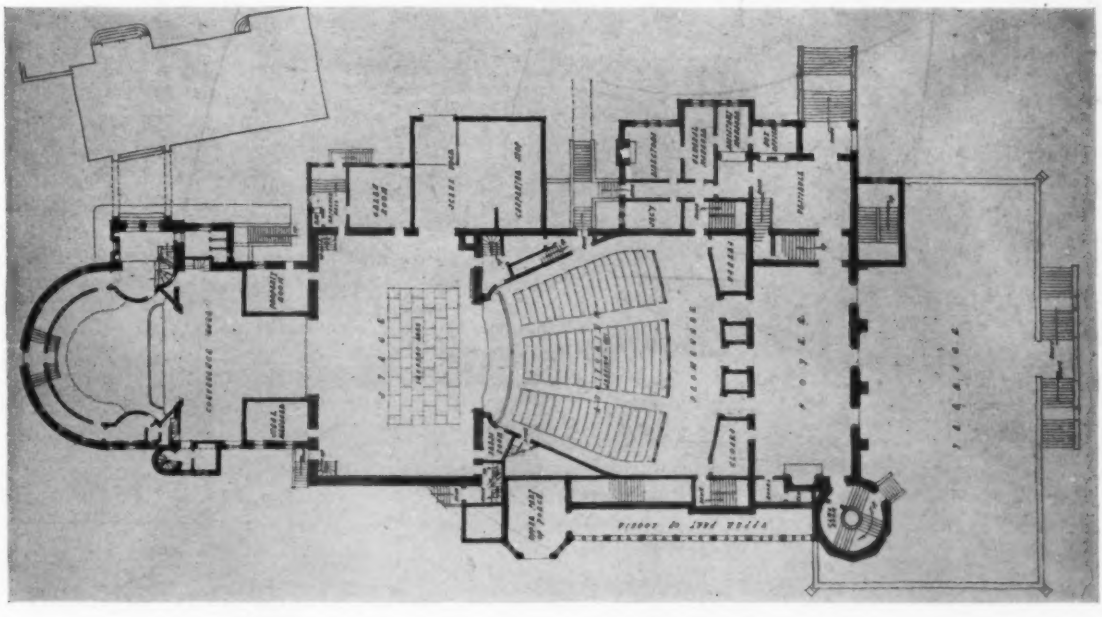




FINAL COMPETITION. SHAKESPEARE MEMORIAL THEATRE, STRATFORD-ON-AVON, ENGLAND. ALBERT J. ROUSSEAU, ARCHITECT





FINAL COMPETITION. SHAKESPEARE MEMORIAL THEATRE. STRATFORD - ON - AVON. ENGLAND. ROBERT O. DERRICK. INC.. ARCHITECTS

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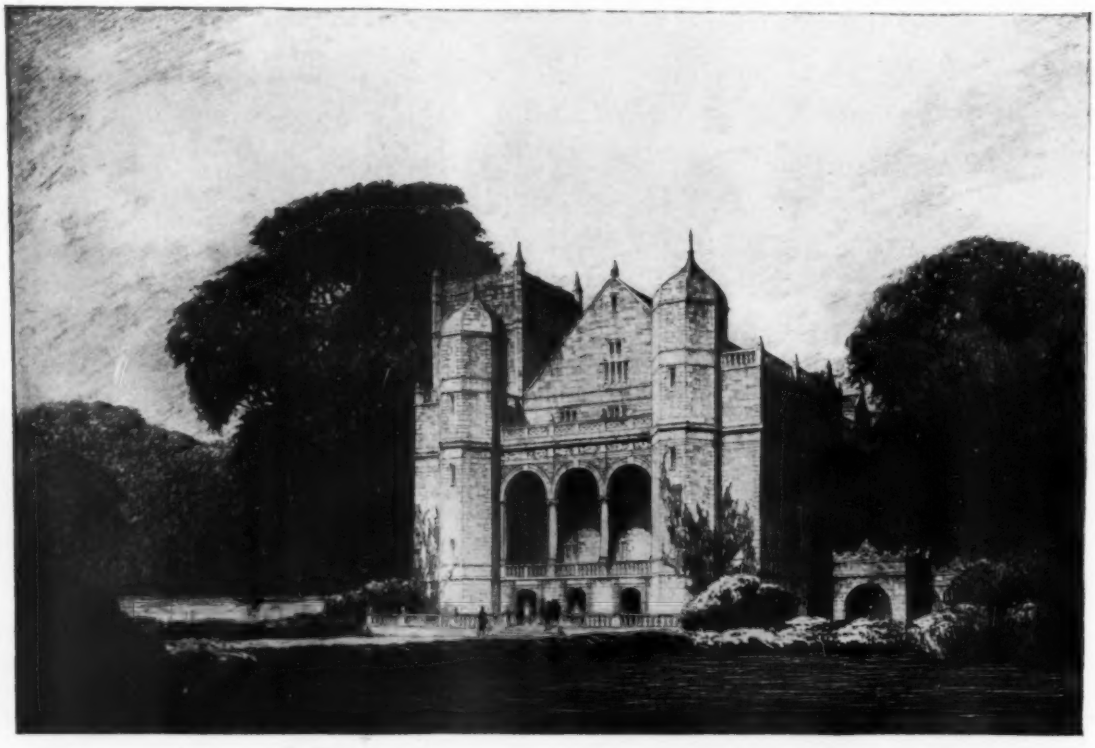
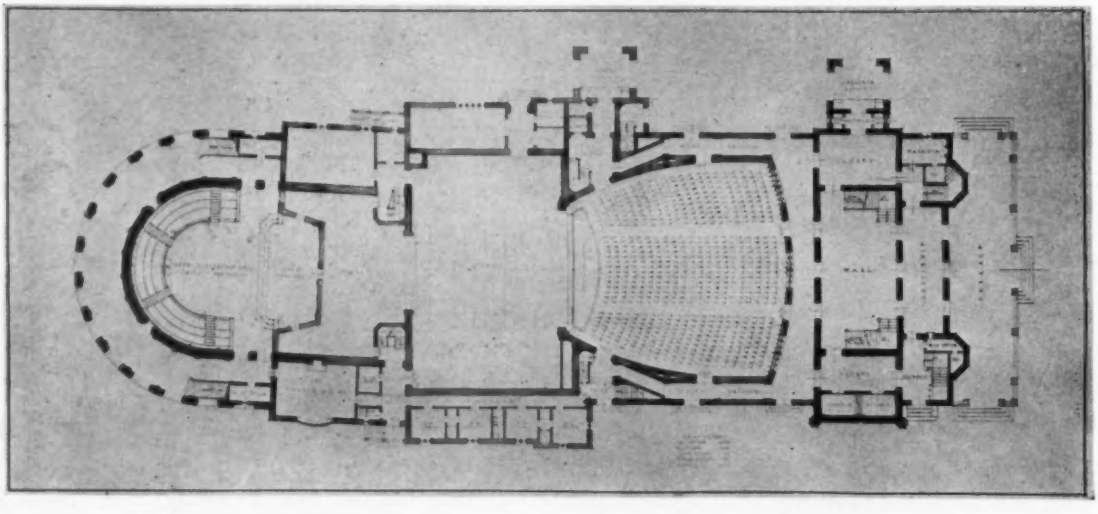




FINAL COMPETITION. SHAKESPEARE MEMORIAL THEATRE. STRATFORD-ON-AVON, ENGLAND. ALBERT MOHR, BENJAMIN MOSCOWITZ, ARCHITECTS

FORTY-FOUR STORY OFFICE STRUCTURE FOR EAST FORTIETH STREET, NEW YORK

LUDLOW & PEABODY, *Architects*

ANOTHER skyscraper, 617 feet in height, is to be added to the numerous tall buildings which overlook the Public Library and Bryant Park, in New York. The latest project is a forty-four story office building which will rise high above its neighbors and will be one of the tallest office structures in the Grand Central Zone. It will stand 175 feet east of Fifth Avenue in Fortieth Street, adjoining the Arnold, Constable & Company store.

The new building will have a frontage of seventy-four feet on Fortieth Street and seventy-five feet on Thirty-ninth Street, with a depth through the block of one hundred and ninety-seven feet. It is to be built to form a unit with the store building now occupied by Arnold, Constable & Company, which firm has leased the first six stories in the new building for fifteen years at an aggregate rental of $2,625,000.

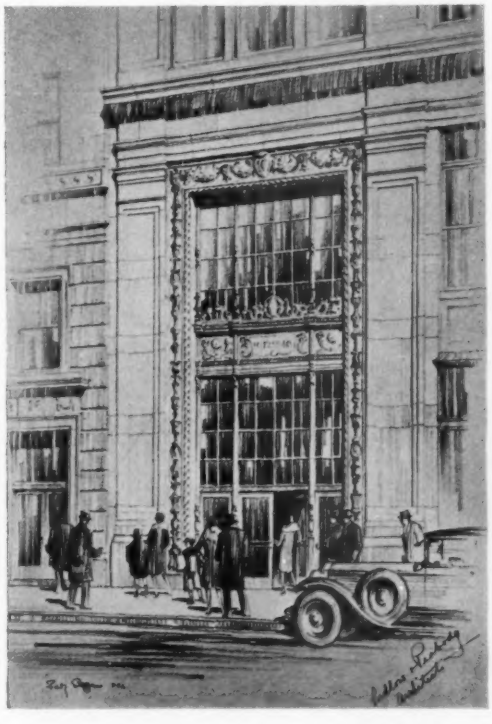
The architects have designed the building in a free Italian Renaissance style, so that it may not be out of harmony with the existing store of Arnold, Constable & Company. The architectural base of the building is fourteen stories in height, and the tower 70′x110′, rising thirty stories in a single shaft from this base, is buttressed on the north and south sides by several stories above the base.

The exterior materials will be stone for the lower stories and brick and terra cotta above with a steep pitched copper roof surmounting the tower.

The color tones will start with a warm buff for the base of the building, and gradually shade into lighter tones of buff and gray as the shaft rises.

The structure will have the maximum of light and ventilation. With two street fronts at the north and south, it will be flanked by the twelve story Sterling Bronze Company building on the east, and the six story Union League Club and the Arnold, Constable & Company buildings on the west. At the north, across Fortieth Street, is an eighteen story office building, while at the south, on Thirty-ninth Street, are two twelve story lofts and a three story store building.

The new building will contain approximately 250,000 square feet of rental space.



FROM THE ORIGINAL SKETCHES BY FRITZ STEFFENS

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BUILDING AT 10 EAST FORTIETH STREET, NEW YORK

LUDLOW & PEABODY, ARCHITECTS

(From the original sketch by Hugh Ferriss)

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HOUSE AT BEDFORD HILLS, N. Y.

LYNCH LUQUER, ARCHITECT

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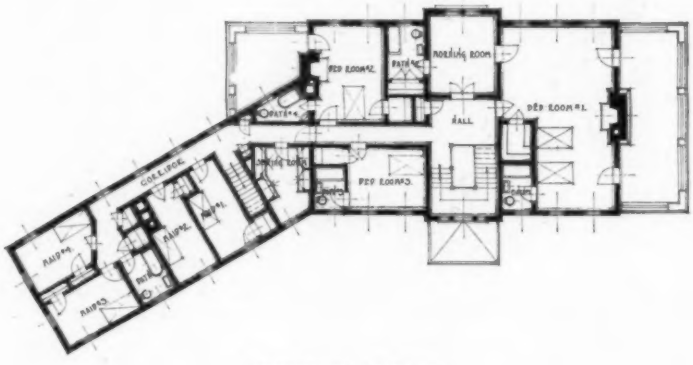
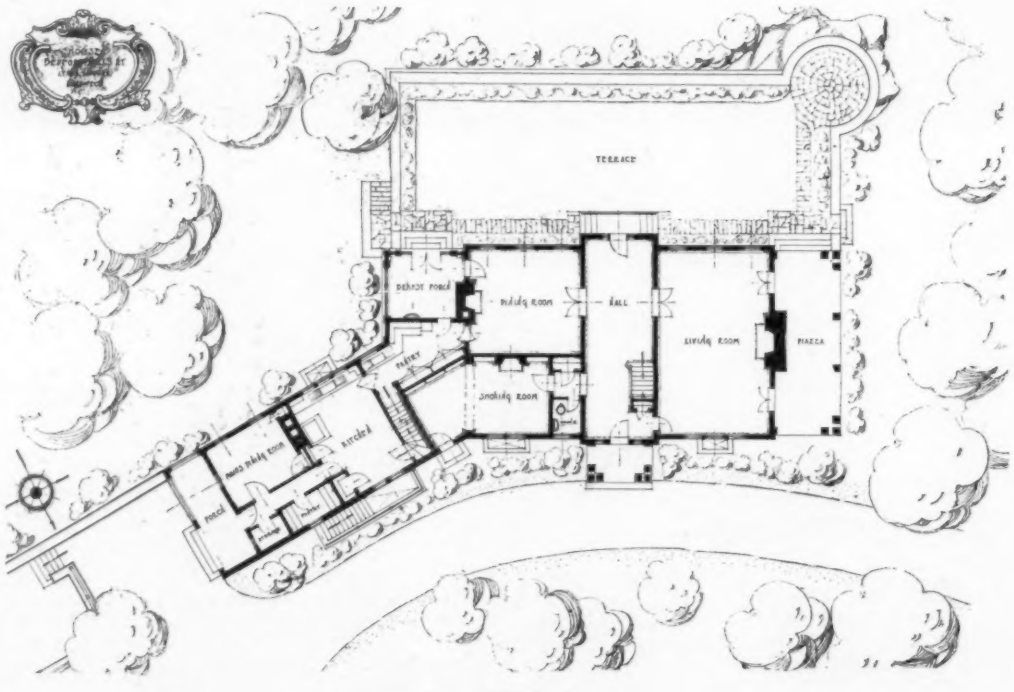


SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE AT BEDFORD HILLS, N. Y.

LYNCH LUQUER, ARCHITECT

HOUSE AT BEDFORD HILLS, N. Y.

LYNCH LUQUER, ARCHITECT

HOUSE AT BEDFORD HILLS, N. Y.

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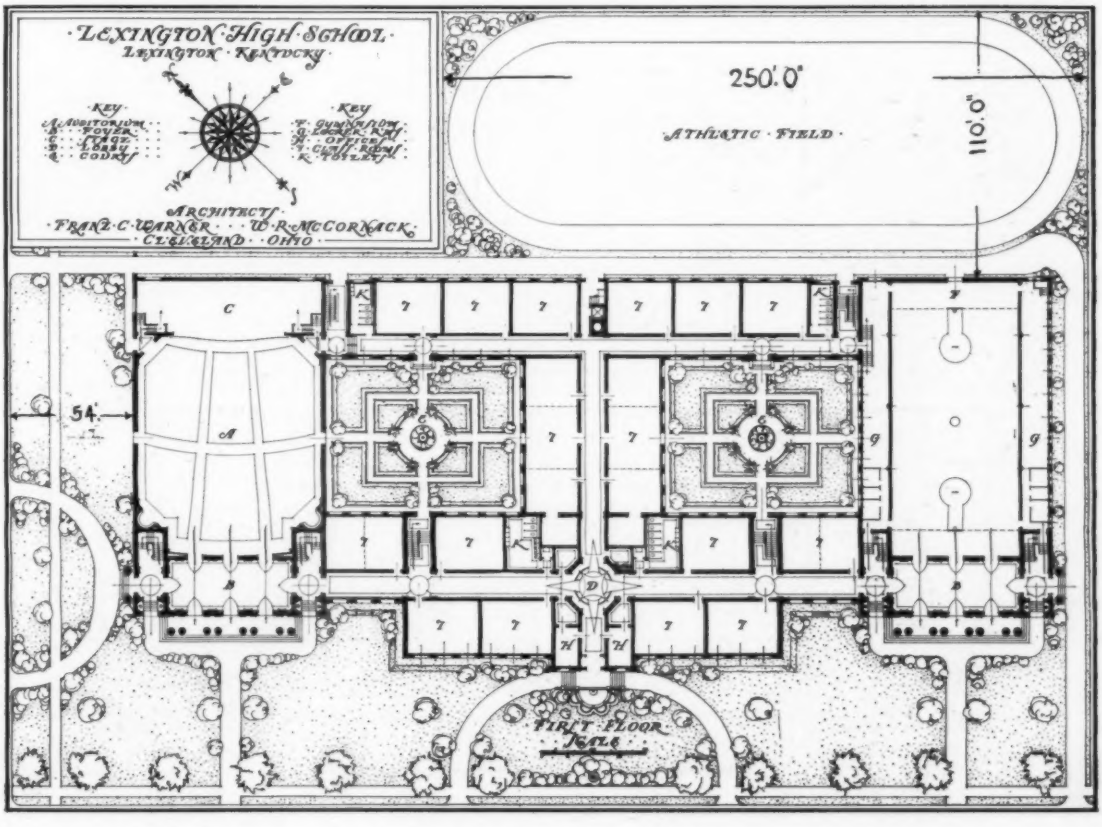

LEXINGTON HIGH SCHOOL, LEXINGTON, KY.—WARNER, McCORNACK & MITCHELL, ARCHITECTS

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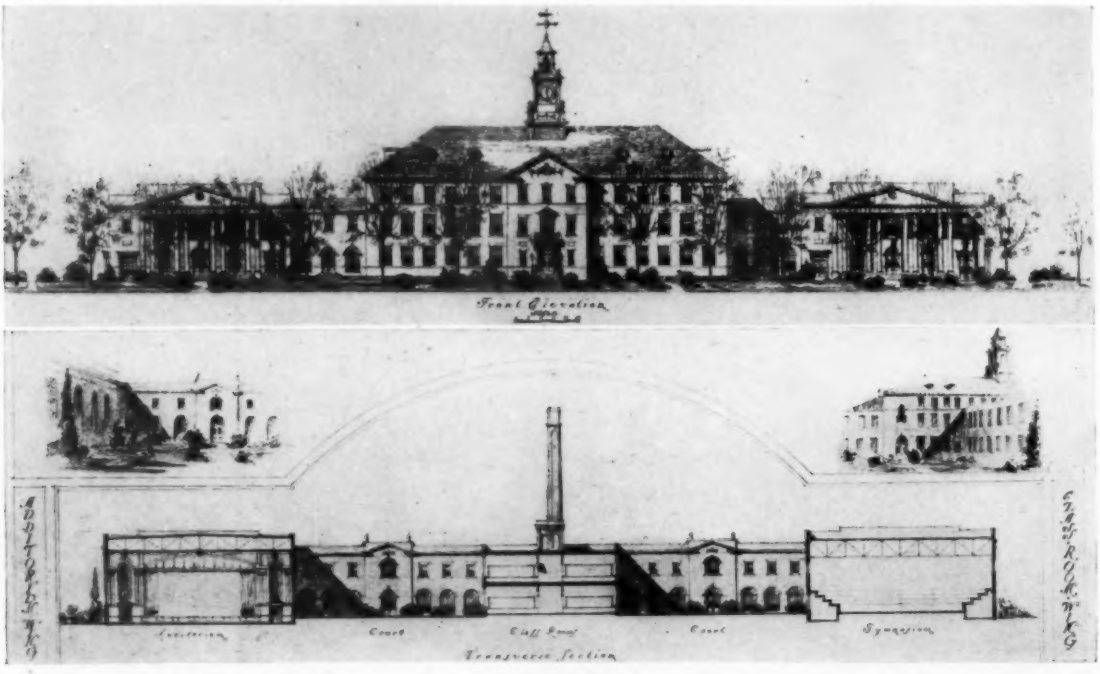
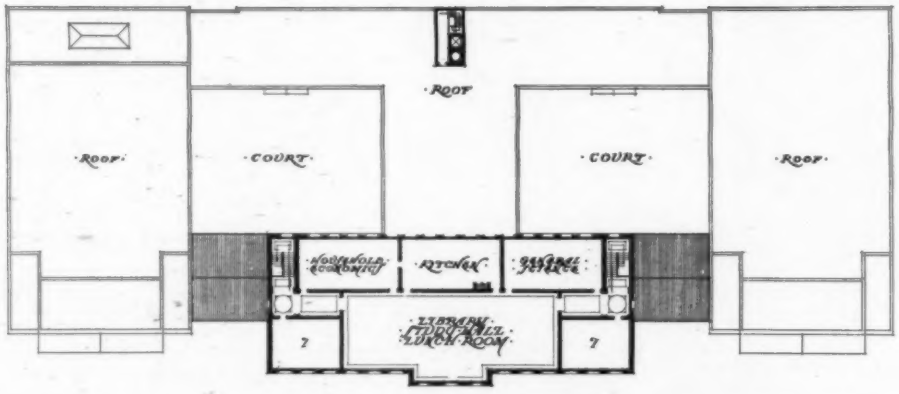
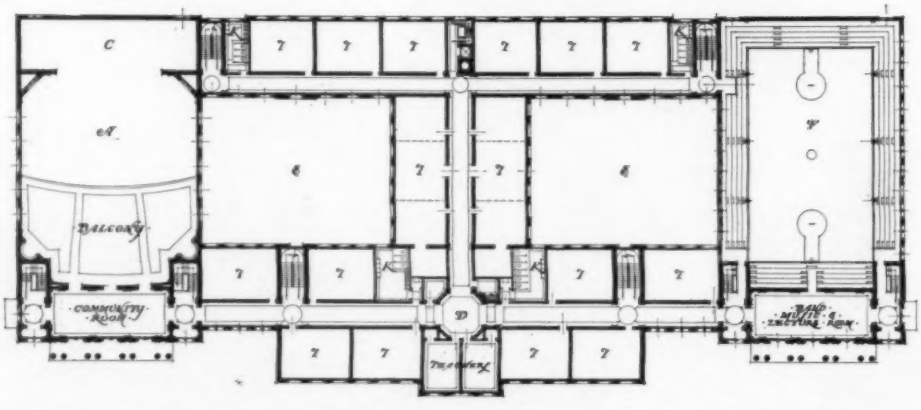
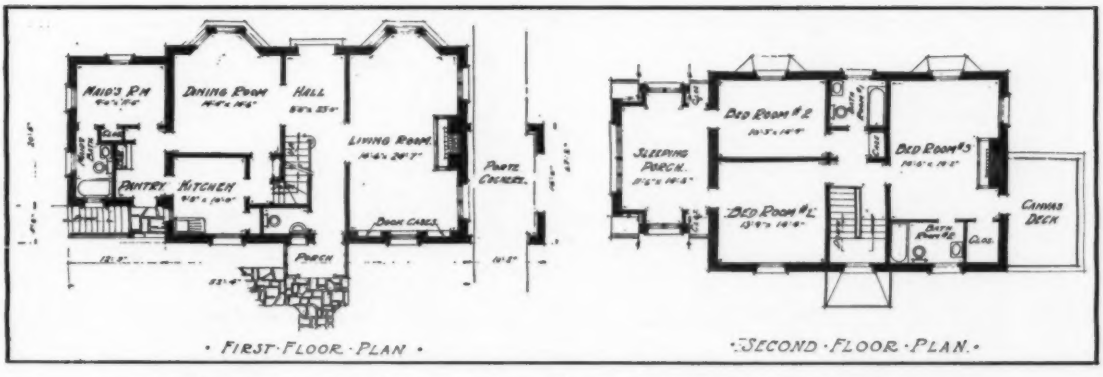






LEXINGTON HIGH SCHOOL, LEXINGTON, KY.—WARNER, McCORNACK & MITCHELL, ARCHITECTS

A GROUP OF BUILDINGS OF MODERATE COST

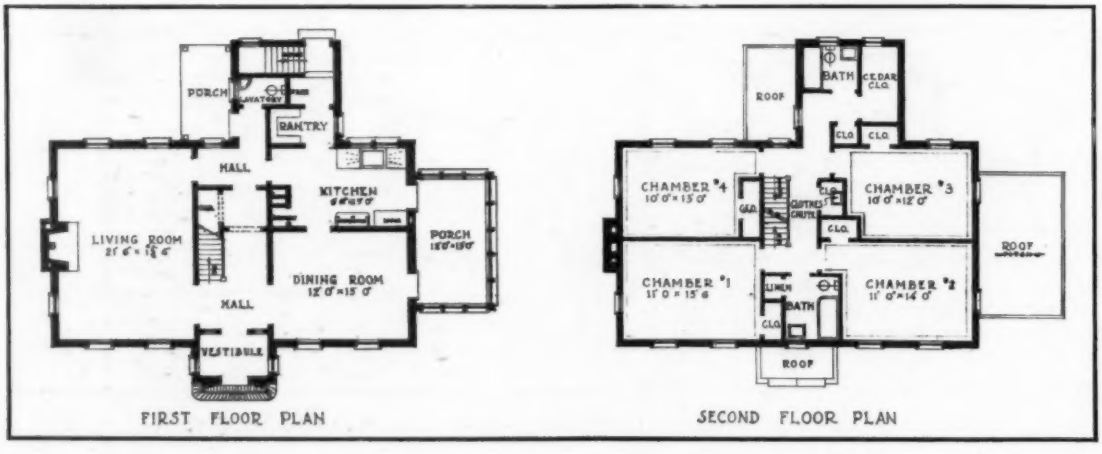


HOUSE OF BRUCE SEDDON, ST. LOUIS, MO.—LA BEAUME & KLEIN, ARCHITECTS

XUM

HOUSE AT BEACON HILL, PORT WASHINGTON, L. I., N. Y.—SCOTT & PRESCOTT, ARCHITECTS

HOUSE IS OF SOLID BRICK WALLS, TAPESTRY BRICK FACING, SLATE ROOF. WOOD EXTERIOR TRIM. INTERIOR TRIM OAK AND WHITEWOOD. FLOORS THROUGHOUT OF OAK. HOUSE CONTAINS TEN ROOMS, TWO OF WHICH ARE IN THE ATTIC. BUILDING WAS COMPLETED AT A COST OF 40c PER CUBIC FOOT AND INCLUDED A TWO CAR GARAGE AND THE LANDSCAPING



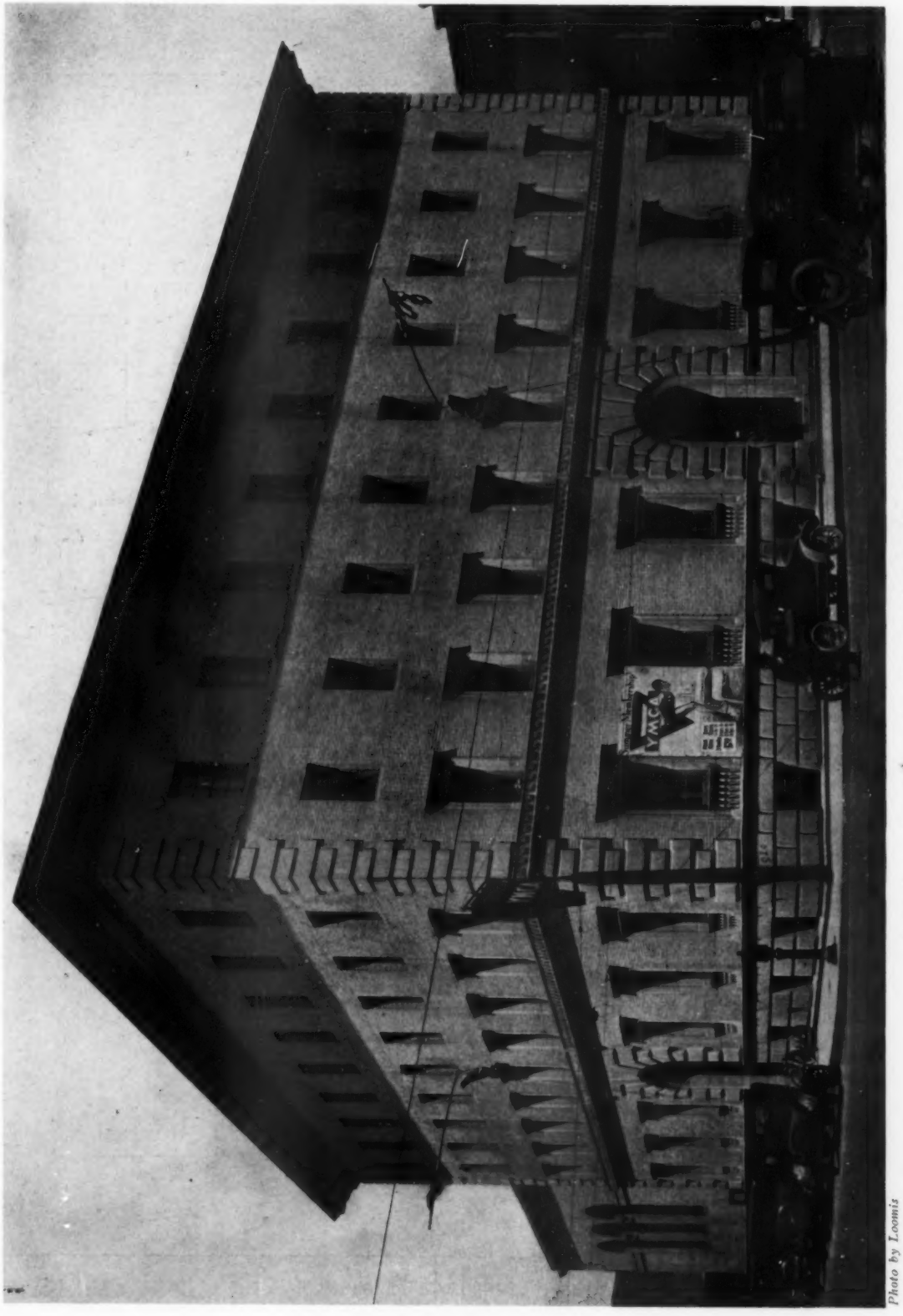
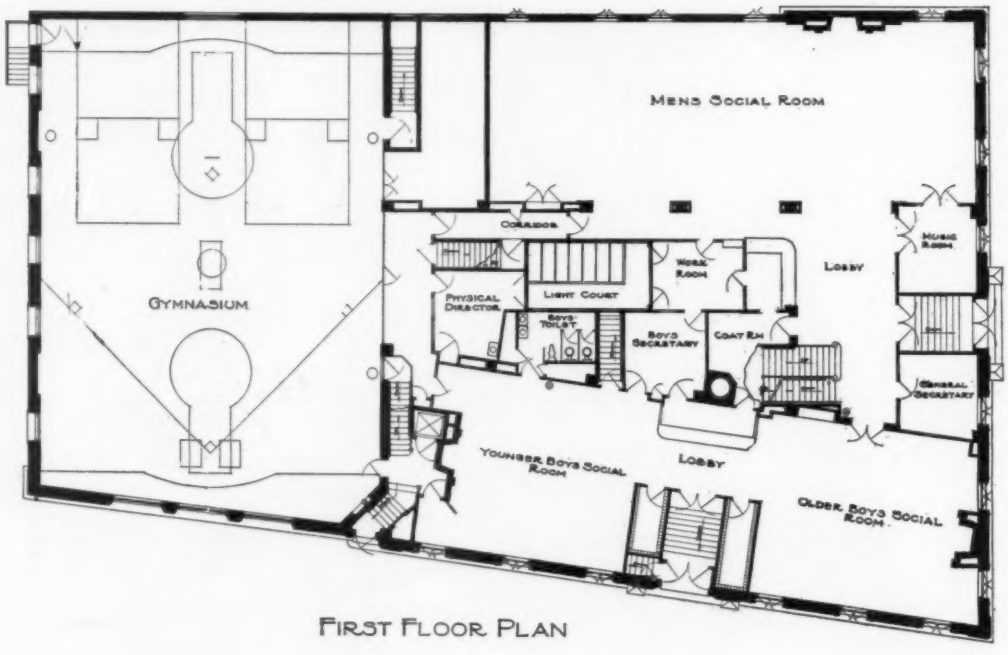
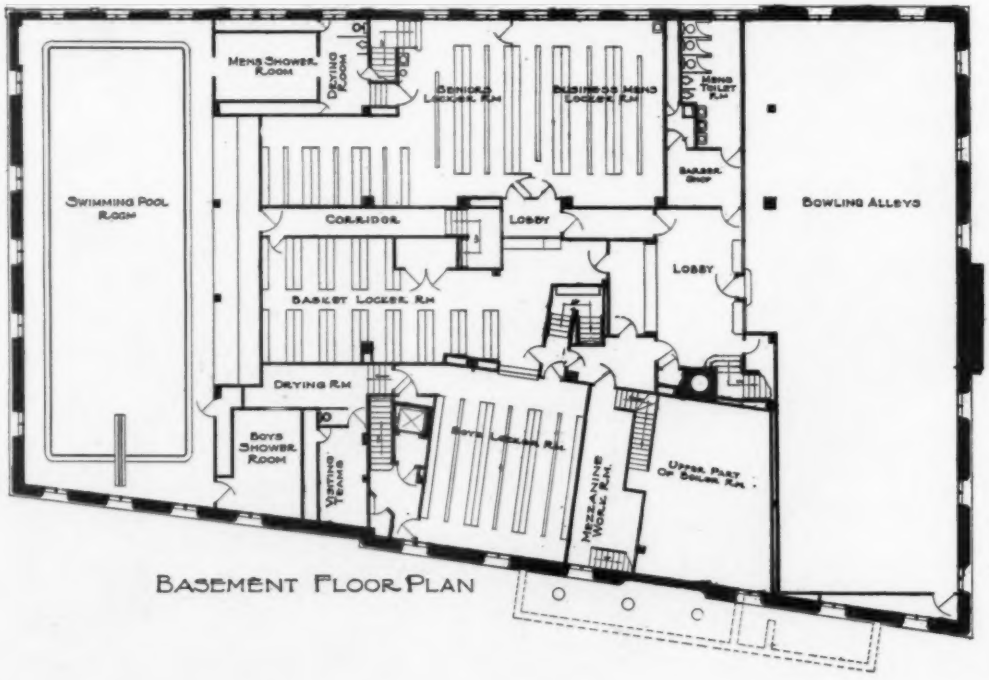


Photo by Loomis

Y. M. C. A., ELMIRA, N. Y.—PIERCE & BICKFORD, ARCHITECTS



FIRST FLOOR PLAN



BASEMENT FLOOR PLAN

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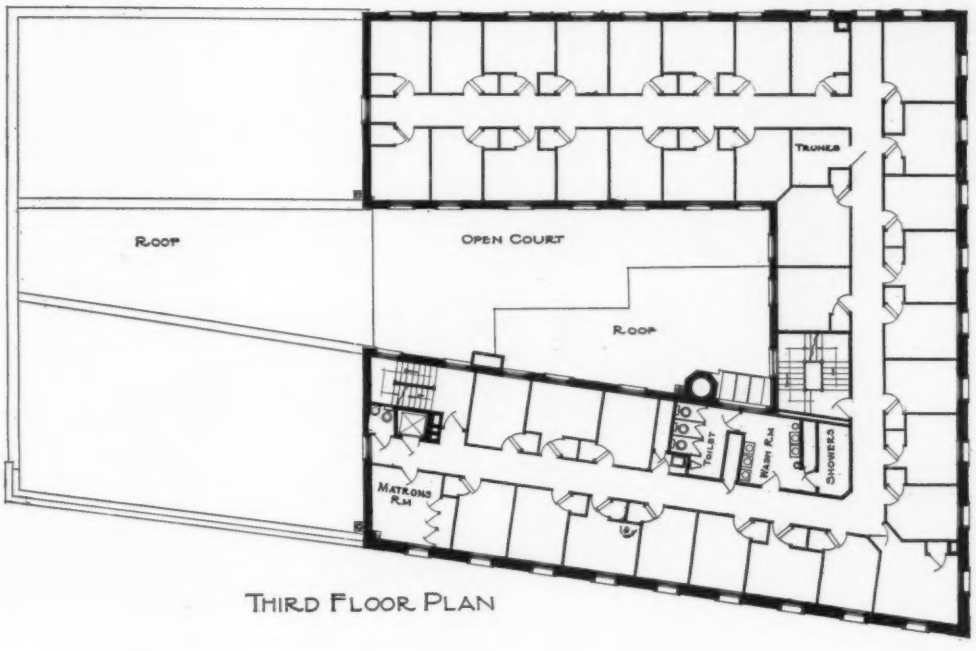
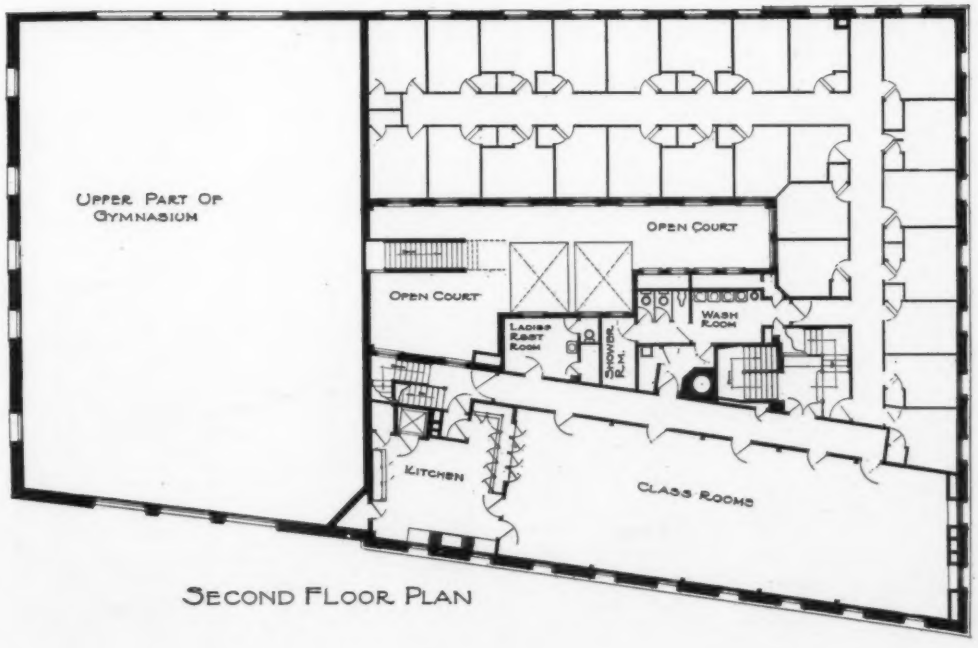


THIRD FLOOR PLAN



SECOND FLOOR PLAN

Y. M. C. A., ELMIRA, N. Y.—PIERCE & BICKFORD, ARCHITECTS

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BILLIARD ROOM

Photos by Loomis

MEN'S SOCIAL ROOM

Y. M. C. A., ELMIRA, N. Y.—PIERCE & BICKFORD, ARCHITECTS

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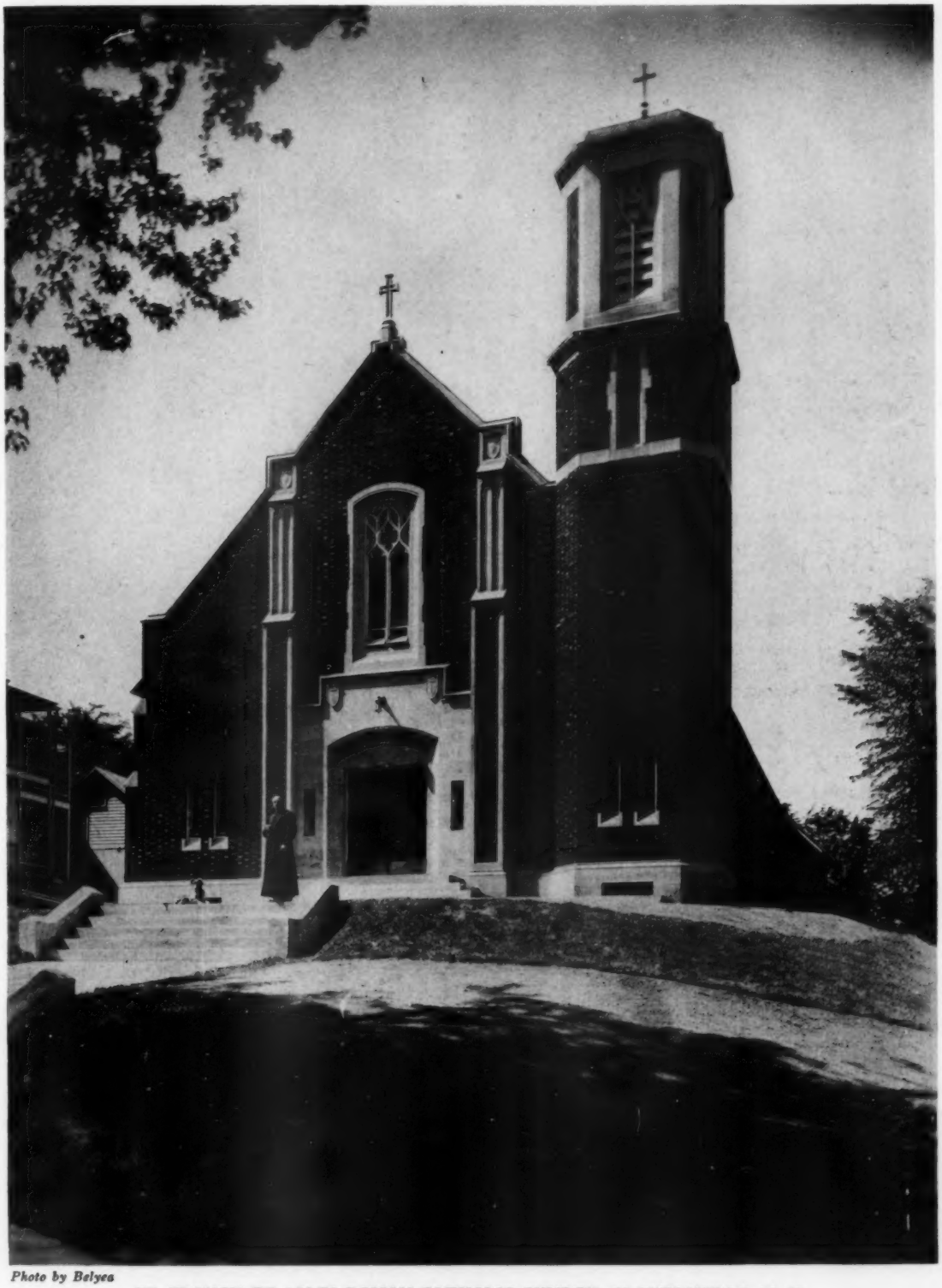

Photo by Belyea

ST. FRANCIS DE SALES ROMAN CATHOLIC CHURCH, GLOVERSVILLE, N. Y.

GANDER, GANDER & GANDER, ARCHITECTS

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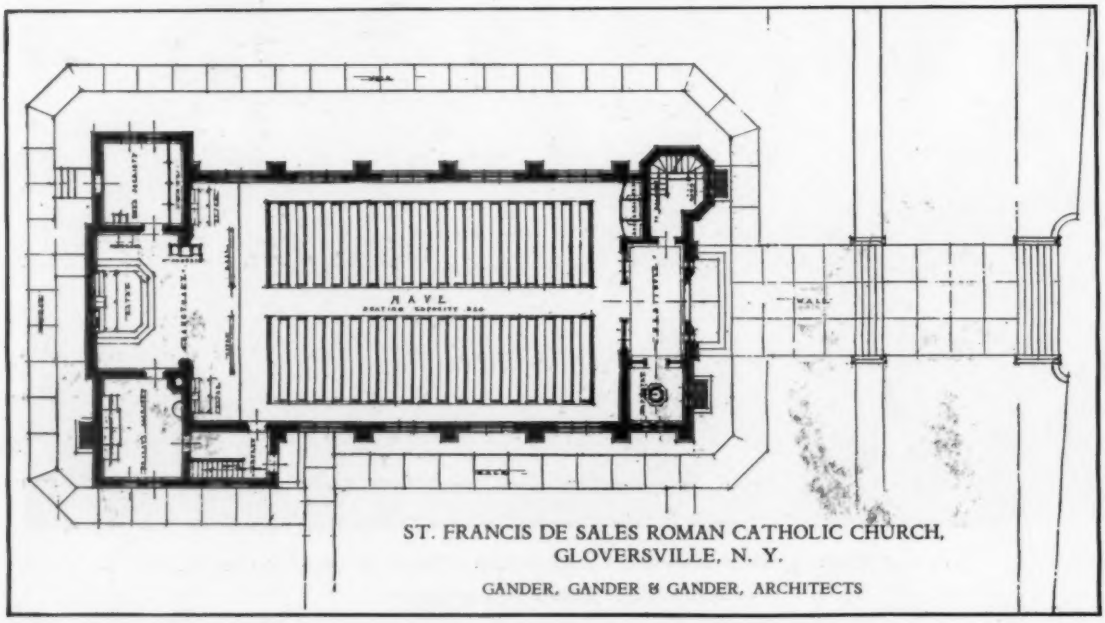
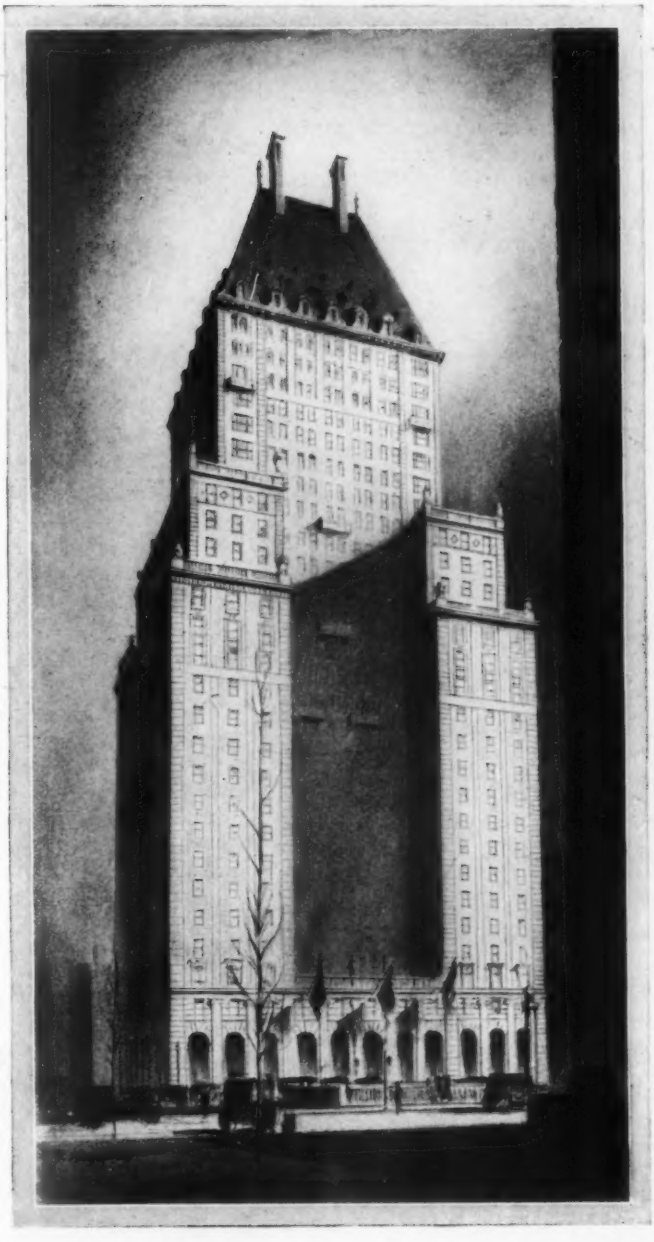
Photo by Belyea



ST. FRANCIS DE SALES ROMAN CATHOLIC CHURCH,
GLOVERSVILLE, N. Y.

GANDER, GANDER & GANDER, ARCHITECTS

THE SAVOY-PLAZA, NEW YORK CITY
McKIM, MEAD & WHITE, ARCHITECTS



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ANACONDA BRASS PIPE

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MYRON HUNT, F.A.I.A., WINS 1927 NOBLE MEDAL

THE Arthur Noble medal, given annually for civil service in Pasadena, Cal., has just been awarded to Myron Hunt, F.A.I.A., for his architectural work on the Pasadena Public Library. In the addresses delivered at the presentation ceremony, high tribute was paid to Mr. Hunt and to his achievement, and attention was called to the

PATIO, PUBLIC LIBRARY, PASADENA, CAL.
MYRON HUNT, ARCHITECT

architectural progress that has marked the city since its earliest days, while stressing the ever-spreading favor for cultural things as a characteristic of Pasadena citizens. It will be recalled that the design of the Public Library was the result of a competition. The winning design, by Myron Hunt, was published by THE AMERICAN ARCHITECT in the issue of July 20, 1926.

CRAFTSMANSHIP AWARDS

WILLIAM O. LUDLOW, vice president of the New York Building Congress, recently presented certificates and gold buttons to eight mechanics on the building at No. 1 Fifth Avenue. This was the second award to workmen who have been honored for their good craftsmanship on this building.

Ralph T. Walker, of Voorhees, Gmelin & Walker, as Chairman of the Committee of Award, presided at the exercises. Harvey Wiley Corbett, of Helmle, Corbett & Harrison, architects of the building, stated that American mechanics have no parallel in any country in the world. "What would our plans or our details mean," said Mr. Corbett, "without you workmen to execute them? In the final analysis you make our picture a realization, and the architects, owners and builders of today are deeply indebted to the workers who have contributed so much to the monumental buildings in and around New York. We hear reports of the wonderful workmanship of the European workers. I am familiar with their craftsmanship and I want to repeat that the American workmen are better, from every angle, than any European mechanic. They work more rapidly and more skilfully, and it is an honor for me to be here today and have a part in the recognition of your work."

The Building Congress awards have been made to 509 workmen on thirty-seven buildings in the past three years.

PHILADELPHIA MUSEUM GETS NOTABLE EXAMPLE OF NEW ENGLAND ARCHITECTURE

THE new museum of art in Philadelphia, Pa., has recently obtained one of the finest of all New England rooms. It is a room from the famous Ezekiel Derby house on Essex Street in Salem, Mass., and is a feature of the suite of early American rooms.

The Derby room is one of the thirty-seven authentic period rooms which will flank and lead into the main galleries at the new museum, affording a vivid panoramic pageant of the evolution of art.

The house from which the room comes was designed by the most famous architect of New England of the early Republic, Charles Bulfinch, the designer of the Boston State House. The building was entrusted to the famous Salem woodcarver, Samuel McIntire.

The Derby house was one of the most fashionable homes in the new Republic. Now it is sadly changed and is occupied by barber and tailor shops.

CIVIC BEAUTY EULOGIZED

THAT New York has a position to maintain in its art and architecture, was recently asserted at the annual luncheon of the Municipal Art Society of New York.

"Civic beauty leads to good business," George McAneny, President of the society, explained, citing Paris with its large income from tourists, and pointing out that the zoning system here had resulted in what he described as "the magnificent growth of the Grand Central and Times Square districts."

Otto H. Kahn asserted that art is a necessity to a properly lived existence. Among other speakers were Cass Gilbert, President of the National Academy of Design, and Thomas Adams, General Director of Plans and Surveys of the plan of New York and its environs.

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HOTEL SCHROEDER — MILWAUKEE

Holabird & Roche, Architects — W. W. Oeflein, Inc., Contractors
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THROUGHOUT Milwaukee's fine new 25-story Hotel Schroeder—the finest hotel in the Northwest . . . cost to exceed $3,500,000.00 — Milcor Products are embodied. Milcor Stay-Rib and Netmesh Metal Lath, Milcor Steel Channels and Furring, Milcor famous "Expansion" Corner Bead No. 1, BULL NOSE "Expansion" Corner Bead No. 10, and other Milcor Sheet Metal Products were specified to insure fire-safety, permanent beauty and protection against undue depreciation.

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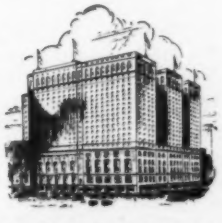
THE MAYFLOWER, WASHINGTON, D. C.
Robert F. Bersford, Architect; Warren & Wetmore, Associate Architects.



PALMER HOUSE, CHICAGO
Holabird & Roche, Architects.

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U. S. FIRE LOSSES DECREASE

THE year 1927 showed the first fire loss decrease in ten years, according to the annual report of Franklin H. Wentworth of Boston, Secretary of the National Fire Protection Association. The decrease was said to have been $60,000,000. This was attributed to field engineers working in eighty-five cities of the country, and to widely circulated propaganda. Matches and lighted cigarets and cigars dropped carelessly are found to continue as the chief causes of fire.

NEW YORK STATE ARCHITECT RESIGNS AND PERMANENT APPOINTMENT IS MADE

ON February 8, 1928, Sullivan W. Jones resigned from office as State Architect of New York. It is understood that Mr. Jones, at the point of resigning a year ago, was induced by Governor Smith to continue in office. Reports state that the placing of the State Architect's office under the control of the Department of Public Works, which occurred about one year ago, created conditions that are not considered by Mr. Jones as beneficial to the conducting of the State Department of Architecture. A portion of Mr. Jones' letter of resignation reads as follows:

"The time has come when loyalty to my profession and adherence to the principles I hold require freedom of action. I, therefore, hand you my resignation, to take effect immediately, that I may do everything within my power to insure defeat of the vicious legislation now pending. If the bills altering the status of the State Architect and the powers and authority in matters affecting the fine arts which the State Architect inherited when the State Fine Arts Commission was put to death, become law they will result in prostitution of the practice of architecture as a function of state government, will make a puppet of the State Architect and will throw architecture in connection with the state's vast building program into the patronage grab-bag."

Following Mr. Jones' resignation, Colonel Greene, head of the Department of Public Works, announced that W. G. Thomas, Assistant Architect, would act as State Architect until a permanent appointment could be made.

Two days later Mr. Thomas resigned and stated in part:

"I have this day tendered my resignation to Colonel Frederick Stuart Greene, to be effective at once. Yesterday Colonel Greene offered me the position of State Architct. This position I could not accept as the important functions of supervision have been transferred, making the incumbent but a drafting room supervisor without control of the work in the field or assurance that the work drafted will be executed as intended. This situation makes the position untenable for an architect."

Following Mr. Thomas' resignation, Colonel Greene appointed W. C. Longleway of Albany as Acting State Architect. On February 11, Colonel Greene announced the permanent appointment of William F. Haugaard as State Architect. Mr. Haugaard is a graduate of the School of Architecture, Pratt Institute, class of 1908. He later studied at Massachusetts Institute of Technology, where he won the Rotch Scholarship. In 1910 and 1911 he studied architecture in Paris and engaged in research work in Italy and England. In 1913 Mr. Haugaard went to Panama, where he remained for five years designing buildings in the Canal Zone. During the World War he was in charge of General Hospital No. 2 at Fort McHenry, Maryland. For the past eight years Mr. Haugaard has been practicing architecture in New York City as a member of the firm of Haugaard & Burnham.

ARNOLD W. BRUNNER DRAWINGS AND WATER COLORS DONATED TO COOPER UNION

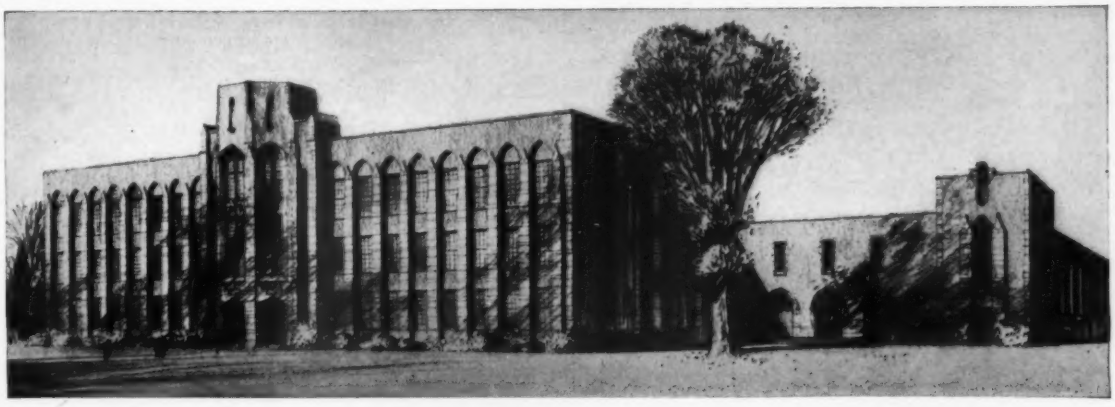
THE architectural drawings and water colors of the late Arnold W. Brunner, comprising one of the most notable of American collections, have been presented to Cooper Union, New York, by his widow, it is announced, where they will be on permanent public exhibition, and will be utilized by students in the free arts courses which have been a part of the curriculum of the Union since it was founded by Peter Cooper for the advancement of science and art in 1859. The collection represents Mr. Brunner's contribution to American development through architecture and city planning, his lifework.

Mr. Brunner, a native of New York City, who died in 1925 at the age of 68, was an international figure in the fine arts. His design for the Department of State in Washington was chosen in 1910 when the L'Enfant Plan was considered by the Federal authorities. He laid out plans for Baltimore, Rochester, Denver, Albany, Cleveland, and Toledo, and acted as counsel to other American municipalities.

His plan for the Cleveland Post Office, chosen in 1901, is a feature at Cooper Union. The picture shows a building four stories high with a fifth above an ornamental balustrade which screens the windows. A basement of plain, substantial masonry is penetrated in front by nine arched doors. Nine Corinthian pillars, set close to the wall, and supporting the roof, show the classic style.

A staunch believer in the principle of collaboration in the arts of design, now being fostered by the Committee on Allied Arts of The American Institute of Architects, of which he was a Fellow, Mr. Brunner, it was pointed out, recognized sculpture as a decorative essential of his buildings. The Cleveland Post Office is a striking example of this tendency.

The New York of today bears evidence, in the Cooper Union collection, of Mr. Brunner's influence. Among the buildings he designed were the School of Mines, Columbia University; Mt. Sinai Hospital; Temple Beth-El, Fifth Avenue and Seventy-sixth Street; Educational Alliance, East Broadway and Jefferson Street; Students Hall, Barnard College; the Moorish synagogue of the



Garfield Heights High School
General Contractor—F. H. Vogel

Independence School
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Berea High School
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—they used Carney on the Garfield Heights High School—again on the Berea High School, and later on the Independence School.

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Congregation Shaaray Tefilla in West Eighty-second Street; synagogue of Congregation Shearith Israel at Central Park West and Seventieth Street.

Other structures and plans pictured in the Cooper Union exhibit are the Stadium of the College of the City of New York; Cadet Hospital at West Point; Denison University, Granville, Ohio; the Capitol Park at Harrisburg, Pa., including a design for a monumental Soldiers and Sailors Memorial Bridge over the Susquehanna River; and a bridge for the New York Connecting Railroad, Queens Boulevard, Long Island, N. Y.

The Harrisburg project, it is said, was one of the distinguishing achievements of Mr. Brunner's career. It involved the design of the Capitol Park Extension, new State buildings, and memorial bridge.

Mr. Brunner in 1915 was employed as architectural adviser to the Pennsylvania Board of Commissioners of Public Grounds and Buildings. Two years later he was chosen as a designer of the Capitol Park improvements, and in 1919 he was named to design the new office buildings.

Mr. Brunner erected some of New York's first public baths, those in Seward Park and Jefferson Park, and the Schiff Fountain in Rutgers Square.

At the time of his death, Mr. Brunner was treasurer of the National Institute of Arts and Letters. He served on the New York City Art Commission from 1908 to 1910, and was president of the Fine Arts Federation of New York. In 1892 he was elected a Fellow of The American Institute of Architects, and during 1909-1910 was president of the New York Chapter of the Institute. He was one of the founders of The Architectural League of New York, and was president during 1903-1904. He was vice president of the National Sculpture Society and of the American Civic Association. He was one of the few architects elected to full membership in the National Academy of Design. Mr. Brunner received his architectural training at the Massachusetts Institute of Technology, previously attending the public schools of New York and Manchester, England.

AN EDITORIAL CORRECTION

OUR attention has been called to an inaccurate statement contained in the editorial note preceding an article entitled "Fireproof Formless Floor Construction" by Frank Eroskey that appeared in THE AMERICAN ARCHITECT, issue of January 5, 1928. A statement was made to the effect that the type of construction described was the first practical fireproof construction to be put in use that "does not require temporary forms or shoring while being erected." The error of this statement will be instantly recognized, for the system of reinforced concrete slabs supported by self centering metal lath is well known and is extensively used. In justice to this type of construction, we are very glad to call this to the attention of our readers and correct this "slip of the pen."

HARRY L. FRENCH DEAD

ANNOUNCEMENT is made of the death of Harry L. French of Wilkes-Barre, Pennsylvania, on January 16, 1928, at the age of fifty-five. Mr. French had been a member of the firm of McCormick and French of Wilkes-Barre for the past thirty-one years. He was a graduate of the School of Architecture of Cornell University, and a member of The Architectural League of New York. Among some of the buildings which Mr. French and his associate designed were the Luzerne County Court House; the Pennsylvania State Armories at Pottsville, Easton, York, Allentown, Lebanon and Pittston; the Second National and Wyoming National Banks of Wilkes-Barre and the State Institute for the Insane at Retreat, Pennsylvania.

RICHARDSON & BOYNTON BUYS UTICA HEATER COMPANY

ANNOUNCEMENT has been made by D. Tait Richardson, president of the Richardson & Boynton Company, of the purchase of the Utica Heater Company. This consolidation follows the present economic trend toward larger manufacturing units to secure advantages in production, distribution and merchandising.

The Utica Heater Company was a division of the National Radiator Corporation, and is located at Whitesboro, near Utica, N. Y. The history of the Richardson & Boynton Company began with the founding, in 1837, of a stove business by Henry A. Richardson at West Boylston, Mass. The business was moved to Worcester, Mass., in 1840 and furnaces were added to the industry. In 1847 the plant was moved to Boston, Mass. By 1852 a New York office had been opened and a manufacturing plant started in Spuyten Duyvil, and in 1858 another plant was established at Norwalk, Conn. In 1865 the name of Richardson & Boynton Company was established and the company incorporated in 1882. A plant making steam and water boilers was established in Brooklyn and later moved to Dover, N. J. The present executive headquarters of the company are located at 260 Fifth Avenue, New York.

The Richardson & Boynton Company will continue to manufacture the "Perfect" line of heating and cooking apparatus and the Utica "Superior," "Super Smokeless" and "Essex" furnaces. The consolidation of the two companies will, it is stated, "result in increased facilities in all directions."

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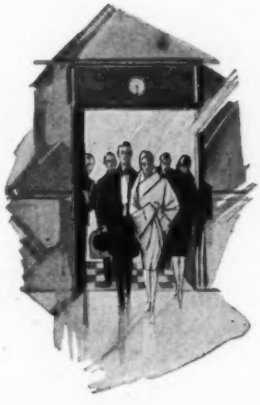
THE NEW RENAISSANCE IN METAL WORKING



Cast bronze elevator doors designed for the main entrance hall of the Number 2 Park Avenue Building, New York City. Buchman and Kahn, Architects, New York. Art Metal has translated their delicate design into living metal.

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When you specify Art Metal you know your design is given concrete expression. Its feeling is retained with consummate artistry. Art Metal craftsmen undertake each new job with enthusiasm—the enthusiasm of artisans who love their work.

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Besides, Art Metal facilities can handle the most diversified contract. And Art Metal service stands ready to co-operate with you in every way. An experienced representative will be glad to call and consult with you on any installation — partial or complete. This entails no obligation. Please write. Art Metal Construction Co., Jamestown, N. Y.

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$900,000 GIFT FOR CATHEDRAL TOWER

ANNOUNCEMENT was recently made of an anonymous gift of $900,000 for one of the western towers of the Cathedral of St. John the Divine, New York. The gift is conditioned on the gift of the other tower. Toward this six persons already have contributed $485,000, it is said, leaving $415,000 to be raised. If the money needed for the second tower is contributed, the building of the western front of the edifice will be assured.

INDUSTRIAL ART SCHOOL ESTABLISHED

NOT only those people directly connected with industrial art but Chicago and the Central West as a whole may well take pride in the new Industrial Art School whose establishment has recently been assured. Gustav Hottinger's contribution of $50,000 completed the $260,000 quota set by the Rockefeller Foundation as the condition of an additional gift of $100,000.

The gift of Mr. Hottinger, the president of The Northwestern Terra Cotta Company, is to be known as "The Hottinger Foundation of Architectural Modelling, Founded by Gustav Hottinger, 1928." Mr. Hottinger began his successful career as a clay modeller and has always taken an active part in bettering conditions in that particular industrial art. In the splendid training this new school is to offer throughout the field of the industrial arts, Mr. Hottinger sees a factor which will play an important part in improving industrial designing. Mr. Hottinger, always anxious to give young men a chance and to reward those found deserving, several years ago gained nation-wide attention by his gift of a $4,000,000 interest in The Northwestern Terra Cotta Company to the thirty-six men who had helped him build up his large business.

The Industrial Art School, a project of the Association of Arts and Industries, is to be housed in the Art Institute of Chicago. Money is being raised to pay the salaries of a staff of expert instructors. When the school is completed, the very best instruction will be offered in a wide range of industrial arts, including architectural modelling, furniture, jewelry, printing, wall paper, textiles, ceramics, interior decorating and costume designing.

TWO-FAMILY HOUSE COMPETITION CLOSES MARCH FIRST

THE architectural competition for designs of two-family houses, either semi-detached or duplex, now being conducted by the Portland Cement Association, will close at 12 o'clock noon, March 1, 1928. The T Square Club of Philadelphia is acting as professional advisor. The jury of award is composed of Messrs. Wilson Eyre, H. Louis Duhring and Robert R. McGoodwin.

Six prizes aggregating fifteen hundred dollars will be awarded, together with four honorable mentions. The competition is open to architects and architectural draftsmen living or working in offices located in the New England states, the states of New York, New Jersey, Delaware, Pennsylvania, Maryland, and the District of Columbia, as well as to students in architectural schools located in these states. Drawings should be delivered to the T Square Club, 204 South Quince Street, Philadelphia, Pa., and addressed to the Portland Cement Association Competition Committee.

1927 SECOND HIGHEST YEAR IN CONSTRUCTION INDUSTRY

THE 1927 construction volume was the second highest in the history of the country, according to F. W. Dodge Corporation. Contracts let on new building and engineering work in the 37 states east of the Rocky Mountains during the past year reached a total of $6,303,055,100, which was a drop of only 1 per cent from the record total of 1926 and an increase of 5 per cent over the total for the year 1925. For the entire country the total 1927 construction volume was estimated at a little over $6,800,000,000, being a loss of 3 per cent from 1926.

There was $477,363,800 worth of new construction started in December in these 37 States, which was a gain of 3 per cent over the total for the preceding month and a drop of 11 per cent from the total for December, 1926. Included in the December record were: $207,280,600, or 43 per cent of all construction, for residential buildings; $92,657,300, or 19 per cent, for public works and utilities; $86,933,100, or 18 per cent, for commercial buildings; $29,988,800, or 6 per cent, for industrial projects; and $23,247,600, or 5 per cent, for educational projects.

Contemplated construction projects were reported in this territory to the amount of $988,915,100 in December. This figure shows gains of 20 per cent over the amount reported in November, 1927, and 9 per cent over the amount reported in December, 1926.

PERSONALS

Bertram N. Marcus, architect, has moved his office from 58 Larchmont Avenue to 431 Weaver Street, Larchmont, N. Y.

The firm of Clarke & Howe, architects, consisting of Prescott O. Clarke, Wallis E. Howe and Samuel W. Church, has recently been dissolved. Wallis E. Howe and Samuel W. Church will continue the practice of architecture under the firm name of Howe & Church, with offices at the same address, 1208 Turks Head Building, Providence, R. I. George Locke Howe is associated with the new firm.

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Reed Clean Air for The Savoy-Plaza

Savoy-Plaza Hotel, New York City. McKim, Mead & White, Architects; Tenney & Ohmes, Consulting Engineers; Baker-Smith Co., Contractors.

Below: Part of an installation of Reed Streamline Automatic Filters cleaning 72,000 C. F. M.

THE architects for the Savoy-Plaza Hotel in New York knew the importance of clean, *filtered* ventilating air. What they were interested in mostly was a means of supplying it without the expense and trouble of maintenance. *The Reed Streamline Automatic Filter completely solved their problem.*

Built on an entirely new principle in air filtration, the Reed Automatic (Self-Cleaning) Filter assures maximum efficiency, minimum resistance to air flow and positive performance *without the need of personal attention.* Wherever automatic, care-free air-cleaning is required, this proven device is meeting with the prompt and unqualified approval of leading architects and engineers. It will pay you to investigate today. *Use the coupon for convenience.*

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Specifications of most products advertised in THE AMERICAN ARCHITECT appear in the Specification Manual

1928 DEMOCRATIC CONVENTION AUDITORIUM, HOUSTON, TEXAS.
KENNETH FRANZHEIM, ARCHITECT—J. E. R. CARPENTER, ASSOCIATE
(From the rendering by Roger Bailey)

DEMOCRATIC CONVENTION AUDITORIUM AT HOUSTON, TEXAS

THE city of Houston, Texas, will erect an auditorium having a capacity of about 25,000 persons to accommodate the National Democratic Convention to be held on June 25, 1928. The building will be located on the site of the future civic center of the city. A stadium type building is to be provided with sloping floors and elevated boxes. Plans include accommodations for the press on the speakers' platform and general provisions for the press working offices. All of the press services will have private independent facilities for their work in addition to an adequate number of private offices for the large metropolitan dailies. Careful study has been made of the requirements for radio broadcasting and the motion picture industry. The building will also contain a branch post office, four dining rooms and special accommodations for the officers of the National Committee, Sergeant-at-Arms of the convention and other National Party Committee requirements.

The building is designed with a permanent fireproof roof insulated against heat. All sides will be left open to take advantage of the gulf breezes. A mechanical ventilating system will also be installed to provide thirty-six million cubic feet of air per hour. Special consideration will be given to the decorating, lighting and planting. The exterior of the building will be flood lighted. The building was designed by Kenneth Franzheim, architect; J. E. R. Carpenter, associate. C. A. Dowdy, city architect, will be in charge of construction.

RESEARCH GRADUATE ASSISTANTSHIPS

To assist in the conduct of engineering research and to extend and strengthen the field of its graduate work in engineering, the University of Illinois maintains fourteen research graduate assistantships in the Engineering Experiment Station. Two other such assistantships have been established under the patronage of the Illinois Gas Association. These assistantships, for each of which there is an annual stipend of $600 and freedom from all fees except the matriculation and diploma fees, are open to graduates of approved American and foreign universities and technical schools who are prepared to undertake graduate study in engineering, physics, or applied chemistry.

An appointment to the position of research graduate assistant is made and must be accepted for two consecutive collegiate years of ten months each, at the expiration of which period if all requirements have been met, the degree of Master of Science will be conferred. Half of the time of a research graduate assistant is required in connection with the work of the department to which he is assigned, the remainder being available for graduate study.

Nominations to these positions, accompanied by assignments to special departments of the Engineering Experiment Station, will be made from applications received by the Director of the Station not later than April 1, 1928. Additional information may be obtained by addressing The Director, Engineering Experiment Station, University of Illinois, Urbana, Illinois.

Please do us a favor. If your magazine does not come regularly on time, drop us a postcard or a letter. Address us—501 Fifth Avenue, New York City.

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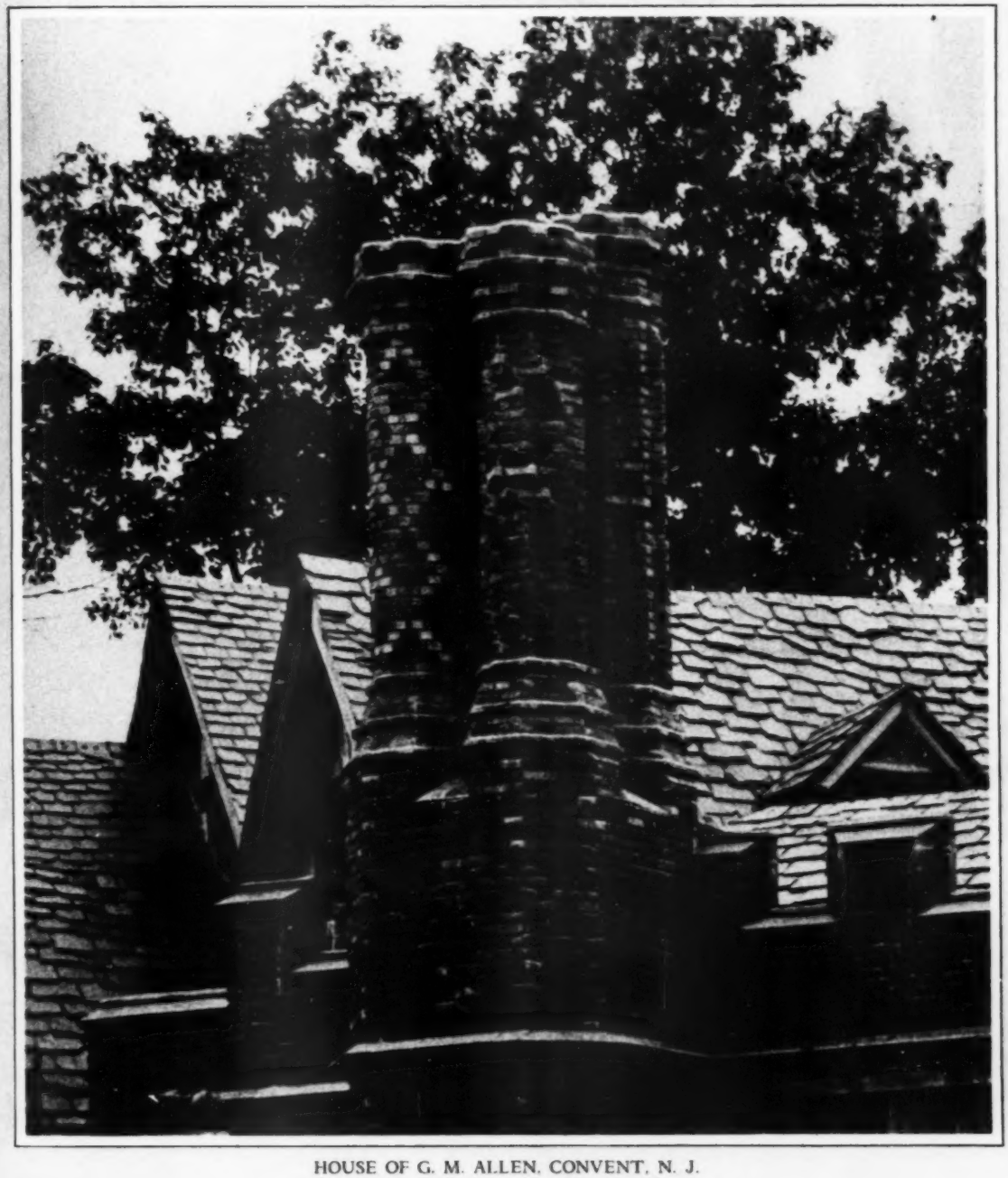
THE AMERICAN ARCHITECT

IN TWO PARTS · PART II · FEBRUARY 20, 1928

TOPICAL ARCHITECTURE SECTION

CHIMNEY STACKS



HOUSE OF G. M. ALLEN, CONVENT, N. J.
C. I. BERG, ARCHITECT

(Copyright, 1928, *The Architectural & Building Press, Inc.*)

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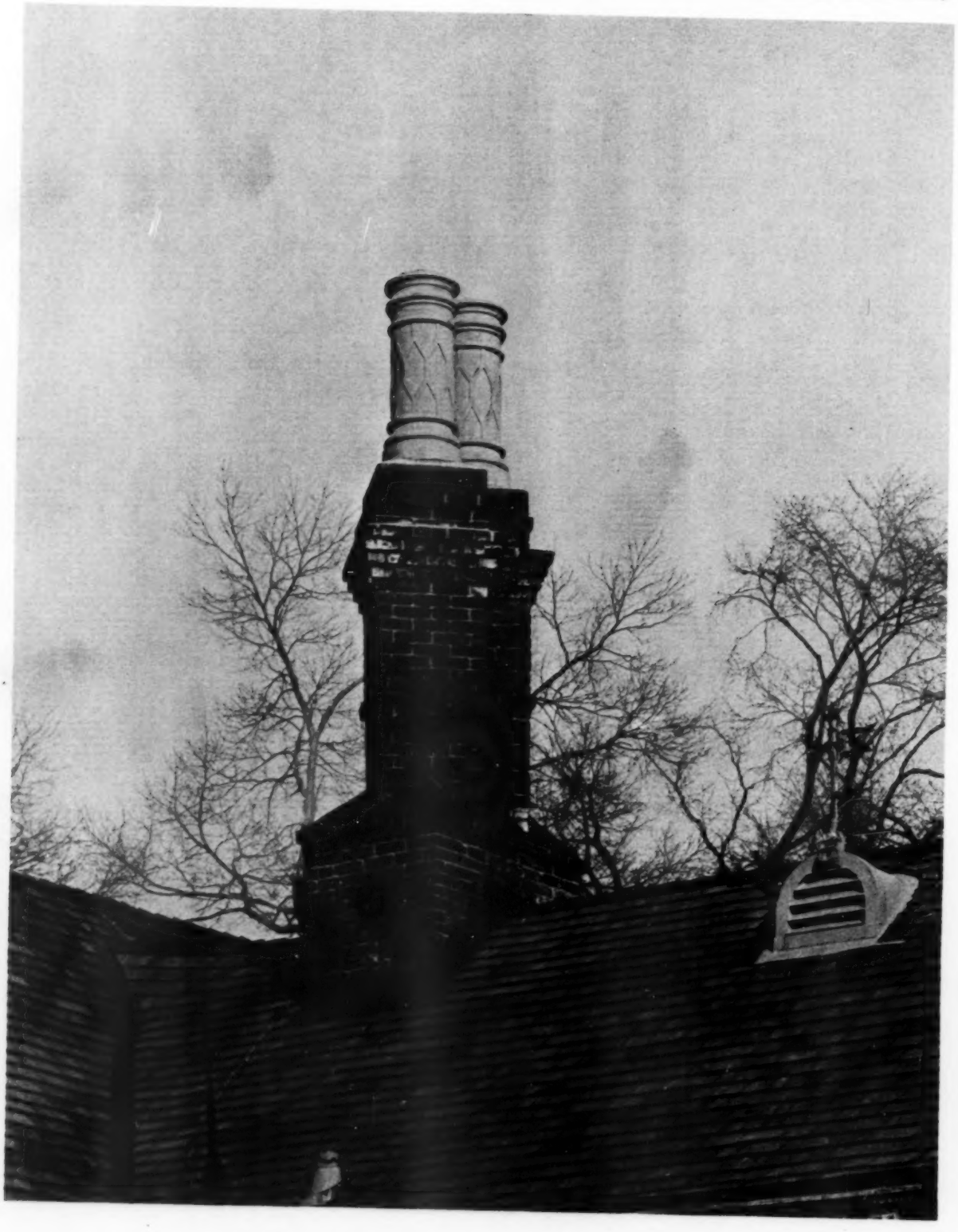

HOUSE OF CHARLES B. KING, LARCHMONT, N. Y.
CHARLES B. KING, ARCHITECT

HOUSE OF THOMAS W. LAMONT, NEW YORK
WALKER & GILLETTE, ARCHITECTS

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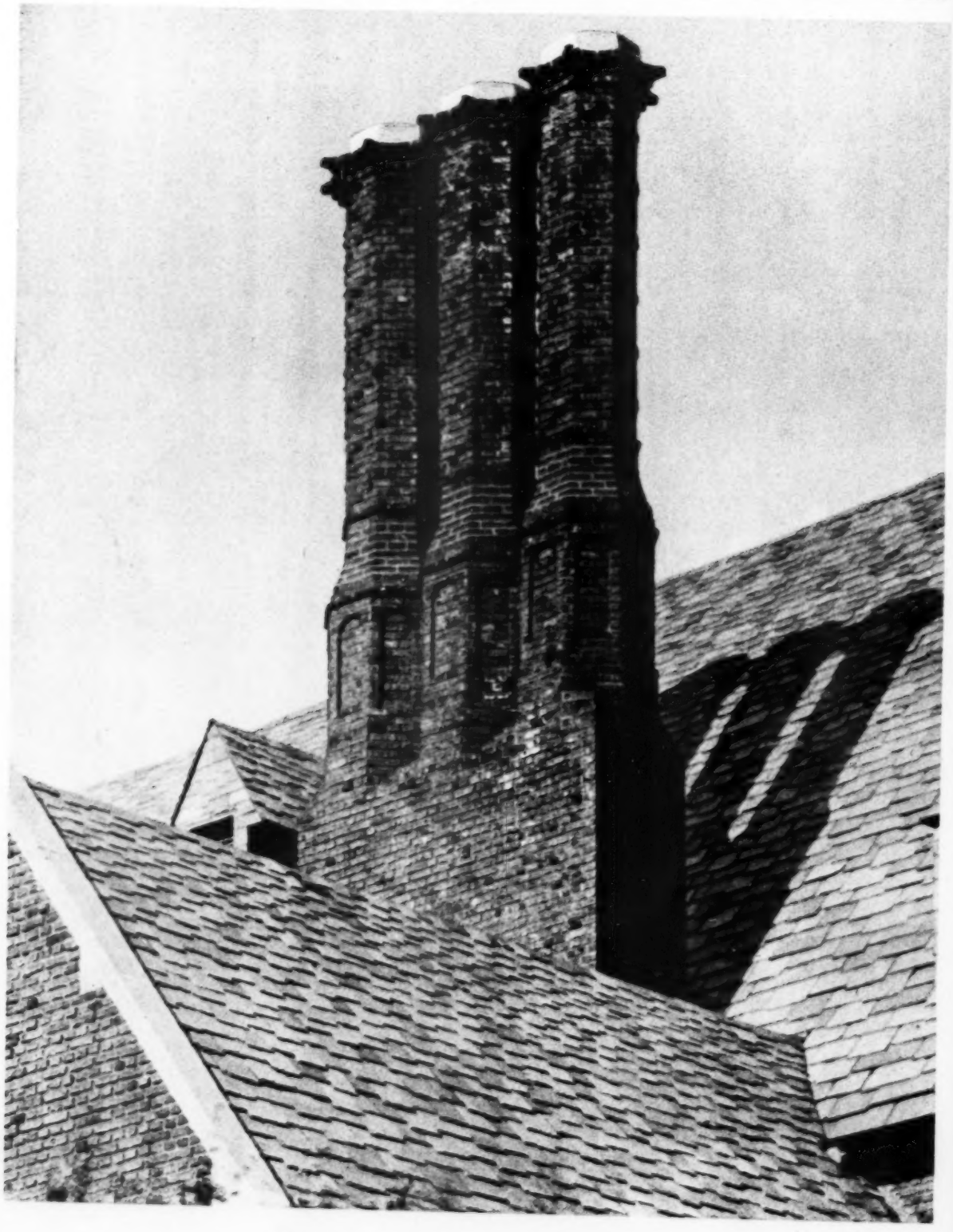

HOUSE OF GEORGE ARENTS, JR., RYE, N. Y.
LEWIS ALBRO, ARCHITECT

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THE PUBLISHERS' PAGE

THE current issue, largely given over to the illustrating of landscape architecture, contains in the Department of Engineering and Construction a discussion of the requirements of greenhouse design. This is a subject of growing importance—no pun intended—upon which relatively little has been written. The design of greenhouses or conservatories affords a utilitarian problem for solution in which architects seeking to make it "architectural" by means of cornices and other elements, immediately produce a building unfitted to its needs. A greenhouse requires sunlight and plenty of it. To this end all members that interfere with the rays of the sun must be eliminated and a maximum area enclosed by glass must be obtained. Greenhouses present a problem in design that should be possible of solution in a manner more pleasing to the eye than is done in the average instance. Here and there we see indications of a revival of the conservatory attached to the house. Frequently these are small and of the lean-to variety. When correctly handled as a part of the complete design they can be made pleasing from without as well as within. Opening directly from the living room or dining room, there is something about a conservatory that is intriguing. Correctly planned, they make a cheerful and practical place in which children may play on inclement days. But improperly designed for practical use, these useful structures become a disappointment and partially, if not entirely, useless.

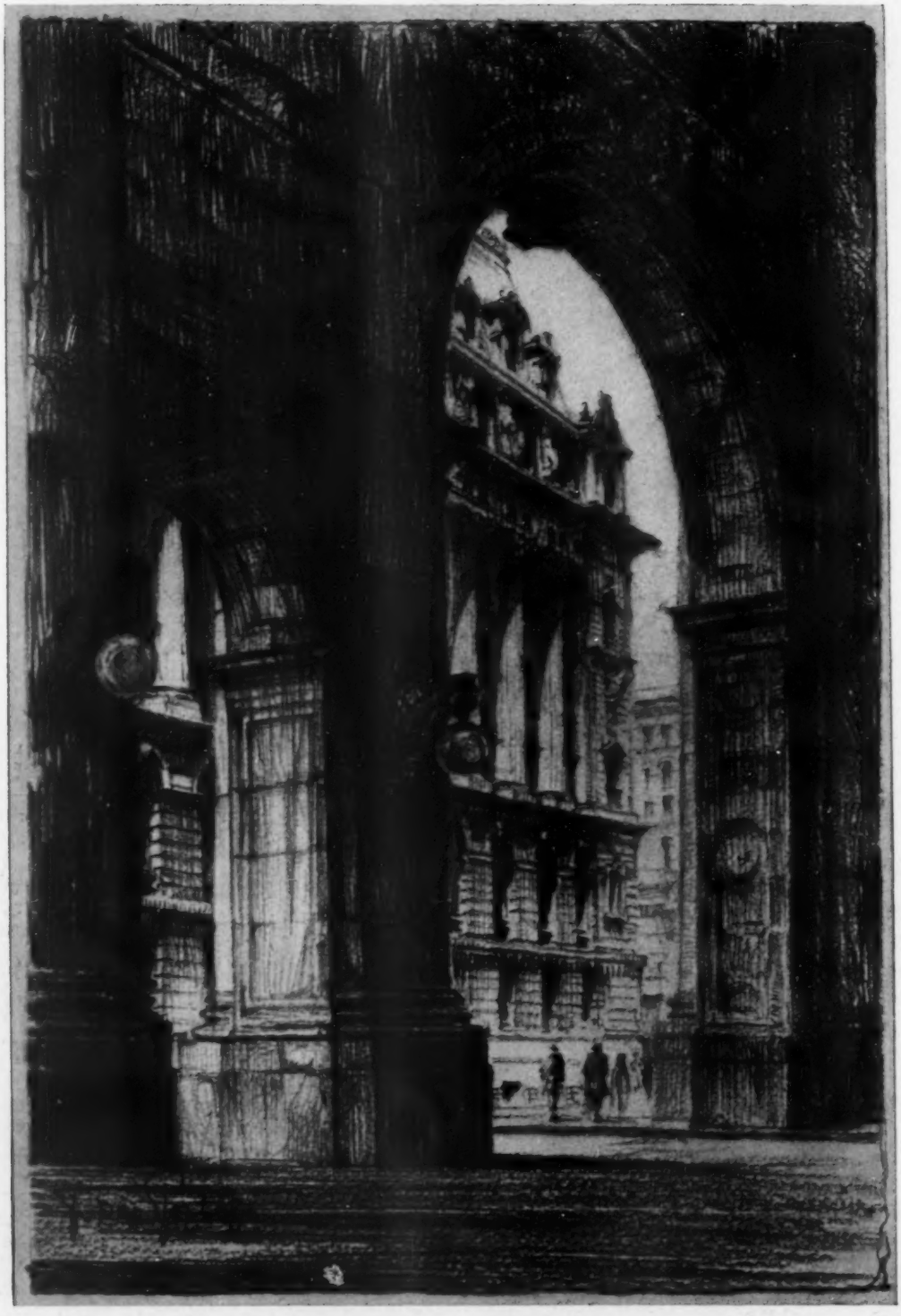
The sculptured group shown on the cover of this issue represents the design for a fountain by Alida Zilvé. It is interesting to note how the water is arranged. The group sets partly in the water with a large hidden jet splashing against the breast and wings of the goose. The backward movement of the water gives an apparent forward movement to the sculpture in an elaborate water display. The original work was exhibited in the recent exhibition of The Architectural League of New York. The photograph from which the cover design was reproduced is copyrighted by Alida Zilvé.

Churches will be the chief topic of text and illustrations in the March 20, 1928, issue of this journal. Examples of recent church architecture, large and small, will be shown. Ralph Adams Cram has written an interesting appreciation of the Memorial Church of the Good Shepherd at Germantown, Pa., of which Carl A. Ziegler was the architect. This church will be fully illustrated. The Department of Interior Architecture has planned an interesting presentation of church interiors and accessories. Timber ceilings and church spires will be discussed in the Department of Engineering and Construction. In the same issue will be printed another of Samuel Chamberlain's vivid articles entitled "Some Italian Town Gates."

The Elks Club at Memphis, Tennessee, George Mahan, Jr., architect, will be illustrated in an early issue of THE AMERICAN ARCHITECT. Among other material in preparation for future issues is the William L. Harkness Hall at Yale University designed by Delano and Aldrich, and the Carl Weeks house at Des Moines, Iowa, designed by William W. Rasmussen. The latter is an unusual house, of English inspiration, which we believe will be found of value to our readers. Much of the material used in its construction was removed from an English manor house and transported to this country. Limestone, roofing tiles, lead work, doors, and woodwork—some of it from Trafalgar Place, Lord Nelson's estate in Wiltshire—have been combined with materials obtained in this country to secure many interesting effects in texture and color.

The unusual in building construction never fails to attract our attention. Further announcement will be made in these columns relative to an article describing an auditorium balcony of 168 feet span, weighing 250 tons, that cantilevers with a 45 foot over-hang. The seating capacity of the orchestra and balcony of this auditorium is 6,550 persons.

That the influence of THE AMERICAN ARCHITECT is exerted over a very wide territory is called to our attention by a subscriber and practicing architect in Canberra, Australia. This subscriber has requested that we inform manufacturers that he would like to receive literature describing their products. In the same letter the author writes, "I find a lot of useful information in your magazine, and it is especially interesting when one is practicing in our New Federal Capitol which you, of course, know is starting to take shape."



HALL OF RECORDS, NEW YORK, LOOKING THROUGH ARCADE OF MUNICIPAL BUILDING

FROM THE CRAYON SKETCH BY THEODORE DE POSTELS

THE AMERICAN ARCHITECT
March 5, 1928

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